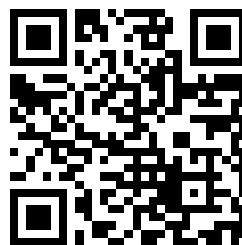

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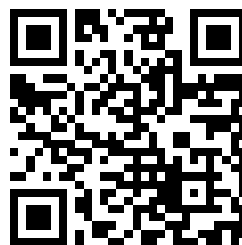
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A
DESCRIPTIVE CATALOGUE
OF
TWENTY ILLUMINATED MANUSCRIPTS

Nos. LXXV to XCIV.

(REPLACING TWENTY DISCARDED FROM THE
ORIGINAL HUNDRED :)

IN THE COLLECTION OF
HENRY YATES THOMPSON
'''



SEE NO. XCIII. f. 7.

CAMBRIDGE :
PRINTED AT THE UNIVERSITY PRESS.

1907

Cambridge:

PRINTED BY JOHN CLAY, M.A.
AT THE UNIVERSITY PRESS.

PRELIMINARY.

SINCE the publication in two volumes of the Descriptive Catalogue of my Illuminated Manuscripts in 1898 and 1902 I have for various reasons found it expedient not to increase the number of these precious books in my library beyond the one hundred therein described. My plan has been never to buy any additional volume unless it was decidedly superior in value and interest to one at least of my original hundred, and upon its acquisition pitilessly to discard the least fascinating of the said hundred. In pursuance of this scheme there have now disappeared from my first fifty the following Nos.: 3, 5, 9, 15, 16, 18, 20, 21, 23, 26, 35, 36, 41, 43 and 47, fifteen volumes in all. Of these fifteen two were bibles and ten were books of Hours, among which none of special interest. From my second fifty Nos. 53, 54, 60, 61, 64, 65, 76, 78, 82, 87 and 91 have been withdrawn, eleven volumes in all, one of which, No. 64, a Breviary with Dutch illumination of the xvth Century, obtained at Messrs Sotheby's the extraordinary price of £1810, and now appears with three beautiful coloured facsimiles in Mr Pierpont Morgan's Catalogue (No. 14). For this volume Lord Ashburnham paid £141 5s. in 1848, and a previous owner of the name of Evans £1 16s. in 1773. In all then 26 volumes have disappeared out of my hundred, and the object of the present volume is to describe twenty of the substitutes. The remaining six with possibly a few further additions will, I hope, form the material for a fourth volume.

Y. T. C.

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It only remains to add that the descriptions of the twenty volumes here dealt with are by the Provost of King's College, Cambridge, Mr S. C. Cockerell, and myself, and that the description of the Josephus, *Anciennetés des Juifs*, Vol. II, which comes first, although the book is no longer in my possession, is inserted on account of its artistic importance and the picturesque circumstances attending its presentation to the French nation by the King of England.

As to the provenance of these twenty books six come from the Ashburnham Library, and four from that of John Ruskin, Nos. LXXXV and LXXXVI possessing the great additional interest of having formed part of the incomparable treasures of Charles V, King of France.

H. Y. T.

19, PORTMAN SQUARE, LONDON.
August 5, 1907.

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THE SUBSTITUTES.

[101. JOSEPHUS : ANCIENNETÉS DES JUIFS. VOL. II.]

Purchased at Messrs Sotheby's March, 1903, at a miscellaneous sale.

Vellum, $14\frac{1}{8} \times 11$, ff. 300, 2 columns of 36 lines to a page. Of the 300 leaves the two last are blank and twelve have been cut out with a sharp knife viz.: ff. 22, 40, 65, 91, 121, 123, 156, 191, 213, 224, 238, 262.

Binding: red morocco, very solid and handsome, in the style of the Harleian books at the British Museum, with the title 'Josephus Hist. Jud.' in gilt letters on dark green leather on the back. The sides have broad borders of gilt tooling, very similar to the binding of a vellum copy of Jenson's Pliny (1472) (also in my possession) which belonged to the Earl of Oxford. The marbled lining paper is similar, if not identically the same. The binding was probably therefore of the early part of the xviiith century.

Collation: in eights right through to folio 296, after which come 4 leaves, the two last being blank. On the verso of the last page is written in a hand contemporary or nearly so "En ce livre a trois cent quatre feuilles et xiii histoires." I imagine that there may have originally been four blank leaves at the beginning, the twelve leaves cut out having contained miniatures, or as they were then called 'histoires.'

As to the provenance of the book I cannot do better than quote in full a notice of it which my honoured friend Monsieur Léopold Delisle has recently sent to me.

UNE ŒUVRE NOUVELLE DU PEINTRE JEAN FOUQUET.

Lecture faite à l'Académie des Inscriptions le 8 Avril, 1903.

Un amateur anglais, dont la collection de manuscrits à peintures est justement célèbre, M. Henry Yates Thompson, vient d'acquérir à une vente de la maison Sotheby à Londres un volume d'une importance exceptionnelle. Ce volume contient les treize derniers livres de l'ancienne traduction française des Antiquités Juives de Josèphe. M. Thompson ne l'eut pas plutôt vu qu'il crut y reconnaître le second tome d'un exemplaire dont le premier, conservé à la Bibliothèque nationale depuis le temps de François I^{er}, est cité comme un des Chefs-d'œuvre de la peinture française au milieu du XV^e siècle.

La conjecture de M. Thompson fait beaucoup d'honneur à sa sagacité. Elle était parfaitement fondée. J'en ai acquis la preuve décisive en rapprochant de notre manuscrit la photographie, qu'il a bien voulu me communiquer, du frontispice du manuscrit récemment mis en vente à Londres.

Le MS. français No. 247 de la Bibliothèque nationale est une copie des quatorze premiers livres des Antiquités Juives exécutée au commencement du XV^e siècle pour le Duc de Berri; les peintures qui ornent le commencement des livres I, II, et III sont de la main d'un des peintres attirés de ce prince; les autres ont été exécutées, une quarantaine d'années plus tard, quand le manuscrit était arrivé entre les mains d'un autre ami des arts, Jacques d'Armagnac, Duc de Nemours, arrière-petit-fils du Duc de Berri, et comme celui-ci, grand ami des belles œuvres d'art. C'est ce qui est formellement attesté par une note ajoutée à la fin du manuscrit par François Robertet, secrétaire de Pierre de Beaujeu, Duc de Bourbon, "En ce livre a douzes ystoires, les troys premières de l'enlumineur du Duc Jehan de Berry, et les neuf de la main du bon peintre et enlumineur du roy Louis XI, Jehan Fouquet, natif de Tours."

Que le manuscrit de M. Thompson soit la seconde partie du nôtre, c'est ce qui résulte des constatations suivantes :—

Notre manuscrit s'arrête à la fin du livre xiv; celui de M. Thompson reprend au commencement du livre xv. Les deux volumes ont été écrits par le même calligraphe; ils ont le même format et la même justification. Dans l'un et dans l'autre les pages sont partagées en deux colonnes, de 36 lignes chacune. Le premier a appartenu au Duc de Berri, puis au Duc de Nemours. A la fin du second le Duc de Berri a tracé de sa main deux notes ainsi conçues :

"Ce livre est au duc de Berry. JEHAN.

Ce livre de Joseph est au duc de Berry. JEHAN."

et sous la dernière de ces deux notes le duc de Nemours a ajouté son ex-libris, avec l'indication du château dans la librairie duquel il avait fait placer le manuscrit :

"Et de presant à son fils, le Duc de Nemours, conte de la Marche. JAQUES.— Pour Carlat."

La démonstration ne saurait être plus rigoureuse; les deux volumes sont deux parties d'un même tout; ils constituent un exemplaire complet des Antiquités Juives, dont le Duc de Berri avait fait copier le texte entier, et exécuter par un de ses peintres les frontispices des trois premiers livres. L'illustration fut achevée sous le règne de Louis XI pour le duc de Nemours, décapité en 1477.

Les mutilations qu'a subies le second volume nous ont privés de la majeure partie des tableaux qui devaient en former la décoration; mais on peut affirmer qu'ils ont existé en tête des livres xvi—xxvii, et conjecturer qu'ils étaient, comme ceux des livres iv—xiv, "de la main du bon peintre et enlumineur du roy Louis XI^e, Jehan Fouquet, natif de Tours." L'existence n'en est pas douteuse; elle est attestée par la note que le duc de Nemours avait fait ajouter à la fin du volume; "En ce livre a iii^e iiiii feuilles et xiii histoires." Une main sacrilège a coupé les feuillets sur lesquels étaient peintes douze de ces histoires. Celle du commencement a seule été épargnée; c'est elle dont je mets la reproduction sous les yeux de l'Académie. Elle représente l'entrée d'Hérode à Jérusalem: sur les deux côtés défile autour du temple un pompeux cortège militaire, au milieu duquel se dresse Hérode monté sur un magnifique cheval; à ses pieds un vieillard dans une attitude de suppliant. Au premier plan deux malheureux dont la tête vient d'être tranchée; deux autres victimes agenouillées, les mains liées derrière le dos, vont tomber sous le coup des glaives qui vont s'abattre sur leurs têtes. Le fond du tableau représente l'intérieur du Temple, dont tous les détails d'une riche architecture, notamment six grosses colonnes torses sont très habilement rendus. Au devant du temple une élégante fontaine et la piscine probatique.

L'ordonnance de la composition, la correction du dessin, l'entente de la perspective, l'expression des têtes, tout répond à ce que nous savons du talent et du goût de Jean Fouquet. Seul de ses contemporains ce grand artiste a compris et su faire comprendre les mouvements et les allures du cheval. Le raccourci de la monture d'Hérode est vraiment merveilleux. Si le tableau se présentait à nous isolé et sans aucun indice de provenance, le style seul de la peinture devrait le faire attribuer sans hésitation à Fouquet.

Mais beaucoup de rapprochements s'ajoutent à ce qui vient d'être exposé pour autoriser l'attribution de cette œuvre au maître de Tours.

Les colonnes torses du temple se retrouvent identiques sur le frontispice du livre xiv de Josèphe, dans le premier volume des Antiquités de la Bibliothèque nationale, et sur la miniature des Heures d'Étienne Chevalier qui représente le mariage de la Vierge. Cette dernière miniature nous montre l'autel du Temple disposé comme dans le tableau que nous étudions; les moindres détails sont identiques, jusqu'à la façon dont trois petits pans de la nappe d'autel retombent sur le devant.

L'entrée d'Hérode à Jérusalem dans le MS. de M. Thompson et l'entrée de Pompée dans celui de la Bibliothèque nationale forment deux pendants parfaitement assortis. La conception des sujets et la disposition des groupes sont évidemment dus à un même artiste. Les mêmes modèles ont dû servir pour représenter dans les deux tableaux les cadavres du premier plan.

Il convient aussi de faire une observation au sujet de l'architecture du Temple, telle qu'on la voit sur le frontispice du livre xv. Pour figurer ce monument l'artiste semble s'être inspiré des souvenirs qu'il avait gardés de la vieille basilique de Saint-Pierre de Rome, ce qui n'a rien d'étonnant; M. le C^{te} Paul Durrieu a parfaitement démontré que Jean Fouquet, ayant à représenter, dans un MS. des Grandes Chroniques de France, le sacre de Charlemagne, y a peint une des plus fidèles images que nous possédions de l'ancienne basilique de Saint-Pierre.

Voilà donc une nouvelle page qui vient s'ajouter à ce que nous connaissons de l'œuvre de Jean Fouquet, et ce n'est certes pas la moins grande ni la moins belle. Faut-il renoncer à l'espoir de voir reparaitre les douze autres tableaux que le Duc de Nemours avait fait peindre dans son second volume des Antiquités juives et qui en ont été enlevées? Ne peut-on pas supposer que, réduites à l'état de pièces isolées, elles ont

formé des tableaux susceptibles d'être exposés sous verre dans une galerie de peintures ? Tel a été le sort des miniatures que Jean Fouquet avait exécutées dans les Heures d'Étienne Chevalier. Puissent les miniatures du second volume des Antiquités Juives avoir subi le même traitement ! Puissions nous un jour, nous ou nos successeurs, les voir revenir à la lumière, pour le plus grand honneur de la vieille École française !

Little need be added to the remarks of Monsieur Delisle in regard to this interesting volume. I notice however that the miniature of the xivth book in Vol. I, representing the profanation of the Temple by Pompey and his soldiers, places the altar with its seven golden candlesticks, the ark supported on columns and flanked by Cherubim, the green veil drawn aside, and the great treasure chest, as inclosed in a fine architectural hall from the ceiling of which hangs a golden chandelier. In the miniature of the xvth book f. 1 b of Vol. II, the altar, in other respects similar, is not accompanied by the ark, candlesticks &c., and is placed in the open air. The water tank in front of the altar has in it two female bathers, the water up to their elbows, while a third individual is being carried and is about to be dipped by two attendants under the direction of a priest in gold turban and scarlet robe, who stands above at one of the two entrances of the bath and apparently directs their movements. This would seem to suggest that the Piscine probatique, the Pool by the Sheep-market or Pool of Bethesda, is represented as outside of the Temple inclosure.

Herod has just entered the city in triumph. The great battlemented wall with the towers of the gate through which he passed are seen in the background of the picture to the left with the open country beyond and the head of the procession is about to enter the Temple inclosure to the right.

It should be added that in the second volume the smaller capital letters are not completed with gold and colours as in Vol. I, and the paragraph marks are in colour only—red and blue. A good many of the notes have not been written in, 'Note' appearing in the margin in large letters but the text of the note omitted. Moreover there are no letterings at the top of each page as in Vol. I. It seems that Fouquet only put in the miniatures but otherwise left the volume as the artists of the Duc de Berri left it. Where the notes are written in, the writing is extremely

beautiful and the large capitals are executed in the same skilful and tasteful style as in Vol. I, the colours being blue, red, green and gold, the gold however being frequently omitted.

It remains to mention the illuminated pages, of which only two remain. Folio 1 b has an ivy leaf and dragon border, two inches deep on the lower side of the page, $1\frac{1}{4}$ inches wide at the sides and top, and corresponding in every respect to the borders found in the *Miroir Historial*, the *Bible Historial* and the volume of St Augustine which appear in my Catalogue, Nos. 79, 103 and 80, and which all belonged to the Duc de Berri. When Fouquet put in his miniature of Herod he required more space than the Duc de Berri's illuminator had left him, so he painted over the top portion of the border, obliterating as far as he could that portion of the ivy-leaf pattern, which can however be distinctly traced from behind. On the back of the miniature (folio 1) is the index to the chapters of book xv, at the end of which occurs a third signature of the Duc de Berri partly effaced, but easily recognizable. The signatures at the end of the volume noticed by Monsieur Delisle had been entirely scratched away but came out very clear on the application of that revealer of secrets, hydro-sulphuret of ammonia. The second illuminated page is folio 225 at the beginning of the xxvth book, in which a dragon and ivy leaf border runs down the left-hand side of the page. It is similar in style to that on folio 1 b and is put here I imagine because the page opposite (224 b) contained for some reason a larger than usual miniature. As to the occurrence of these miniatures I should mention that there appears to have been a miniature a-piece to each of the books of the *Anciennetés des Juifs* as far as book xx, the last of that series. To book xx however no miniature was attached, but only an index to its 19 chapters. At the end of the *Anciennetés* comes the Preface to the *Bataille Judaique*, occupying two folios, and then began the *Bataille Judaique*, which continues to the end of the volume, each of the seven books, as also the Preface, being opened with a miniature.

Carlat, the château for which the book was destined, was the property of the Duc de Nemours and is situated in the Department of Cantal. The Castle was razed to the ground by Henry IV and its existence is only recognised in the present guide book to

France as "Carlat—rocher basaltique—belle vue du sommet," a few miles east of Aurillac.

The book then, at the execution of Jacques d'Armagnac or soon after, got separated from the first volume, which became the property of Pierre de Beaujeu, who probably obtained it from his wife Anne de France daughter of Louis XI. Her father appropriated all the property of Jacques d'Armagnac after his execution. Somehow however the second volume escaped and never became the property of Pierre de Beaujeu. At all events it was never, like the first volume, annotated by his secretary Robertet and does not appear in the inventory of Francis I in the xvith century. Its modern history begins with its binding early in the xviiiith century in England. Next comes an entry on the first blank page (paper) "Bibliotheca Palmeriana Londini 1750." Next comes the Towneley Book-plate and its mention in the Towneley Library sale 1814 as "Lot 888. Josèphe, Histoire des Juifs. MS. on vellum, numerous miniatures—red morocco—folio, sold for £43. 1s. od. to Forster and Gordon." If we assume that this is the same book the abstraction of the 12 miniatures must have been comparatively recent and the probability of their being still in existence is greatly increased. I would willingly give and hereby offer the same sum that I gave for the volume (viz.:—£50) to anybody who shall tell me where they are. In this age of Booksellers, Librarians, Amateurs and Catalogues it ought not to be difficult to discover them, provided always they exist.

As to the handwriting, M. Paulin Paris (*Les MSS. François de la Bibliothèque du Roi*, Vol. II, p. 261) writes as follows in 1838:—"This admirable Volume (he is of course writing about Vol. I) includes only the first fourteen books of the work of Josephus. The second part is not in the King's Library and I am ignorant who is the owner of it. It is the translation contained in Nos. 6706—11 described in the preceding Volume, from which it appears that the name of the translator is not known. As to the writing I know nothing superior to it in its particular style: it dates from the first years of the fifteenth century, the date of the three first large miniatures." M. Paulin Paris then proceeds to give a detailed account of the miniatures of Vol. I, discriminating between some which he considers to be the undoubted work of J. Fouquet and

others which he ascribes to his school. He is particularly eulogistic of one of them, The Clemency of Cyrus, and M. de Bastard in a letter to him expresses the same opinion and sums up in an able passage the merits of J. Fouquet and the importance of this manuscript to the History of French Art. The following is from M. de Bastard's letter :—" Ici tout frappe d'admiration : invention du sujet, adresse d'ajustements, dignité des personnages, variété des physionomies, noblesse du costume, perspective, détails d'architecture, l'artiste a tout compris, tout exécuté avec la même hardiesse et le même talent : digne précurseur de Léonard de Vinci, d'Albert Durer, d'Holbein et de Raphael, Foucquet prend un vol si élevé qu'on doit lui donner place parmi ces grands maîtres et le nommer désormais avec eux. Et si l'on observe qu'au moment où le peintre de Louis XI nous apparaît ainsi dans toute la hauteur de son génie, Léonard de Vinci, le plus ancien des quatre que je viens de citer, n'était pas encore né pour les arts, puisqu'il n'avait pas vingt ans, on ne peut s'expliquer comment le nom de cet homme prodigieux, l'une des gloires du xv^e siècle, le chef d'une école célèbre, ne se montre ni dans les ouvrages consacrés à l'histoire de la peinture, ni dans aucun de ces nombreux recueils qui conservent inutilement le souvenir de tants de gens obscurs et de talents médiocres.

"Somme toute, le manuscrit des Antiquités judaïques est l'un des plus riches joyaux de votre inestimable trésor. Sans ce précieux volume, nous n'aurions peut-être jamais connu le nom de l'un des peintres qui font le plus d'honneur à l'école française : et, sans les miniatures qu'il renferme, les documents nécessaires pour constater les progrès de la Renaissance dans nos contrées, antérieurement aux expéditions de Charles VIII et de Louis XII, seraient demeurés incomplets."

H. Y. T.

P.S. To the above notice of Vol. II of the *Anciennetés des Juifs*, written in 1904, I have now to add some further particulars. My challenge to the Librarians of the world (see p. 6 of this catalogue) resulted after two years in the discovery by Dr Warner in the King's Library at Windsor of ten of the twelve missing pages. By His Majesty's permission these ten pages, containing

each of them a small painting by the hand of J. Fouquet, were re-inserted in the mutilated volume, and the book, so reconstituted, was at my suggestion presented by the King to the President of the French Republic, to the end that it might be restored to the National Library of France and take its place beside the first volume which had been so long considered as one of its most precious possessions. My share in the transaction was acknowledged in the following letter from Monsieur Marcel, who had lately succeeded Monsieur Léopold Delisle as administrator general of the National Library of France.

PARIS, *le 9 Mars 1906.*

MONSIEUR,

La Bibliothèque Nationale vient de recevoir le Tome II des "Antiquités de Josèphe" orné des peintures de Jean Fouquet, que la haute bienveillance du Roi d'Angleterre nous a permis de placer dans nos collections, à côté du Tome I^{er}, qui est conservé au Département des Manuscrits.

Mes collègues et moi nous savons que c'est à votre généreuse initiative que la France est redevable de la rentrée de ce précieux volume dont vous étiez possesseur et dont vous n'avez pas hésité à vous dessaisir, lorsque vous avez appris la découverte des miniatures conservées au Château de Windsor. Je tiens à vous exprimer toute la gratitude de la Bibliothèque pour votre acte de libéralité, qui marquera dans nos annales, comme un des plus heureux événements de l'histoire des collections nationales.

Veuillez agréer, Monsieur, l'assurance de ma considération la plus distinguée.

L'Administrateur général
de la Bibliothèque Nationale,
H. MARCEL.

Monsieur Henry Yates Thompson, à Londres.

It only remains for me to remind my friends the Librarians and other Bibliophiles that two pages, each probably containing a miniature by Jean Fouquet, are still missing and that it is much to be desired that they should be discovered.

H. Y. T.

T
LXXV. BIBLE HISTORIAL DE "MADAME LA CONTESSE
DE VALLOIS."

Purchased, Nov. 27, 1901, from Mr Harris.

Formerly in the collection of Lord Ashburnham: it was no. 110 of the Barrois MSS. bought by him.

Vellum, 15 $\frac{3}{4}$ x 12, ff. 413, double columns of 45 lines. Cent. xiv.

Binding: modern vellum.

On the lower margin of f. 243 is pencilled very faintly

Ceste byble est Mad. la contesse de Vallois.

2 fo. De la generacion
or mon ouvrage.

Collation: 1^s (wants 6) 2^s 3^s (wants 3) 4^s-12^s 13^s (wants 1) 14^s 15^s (wants 6) 16^s-27^s 28^s (wants 8) 29^s-44^s 45^s (wants 2, 3, 4: 6, 7 transposed) 46^s-48^s 49^s 50^s 51^s (4 cancelled) 52^s 53^s. (The last, a blank, was formerly before f. 243 when this was the beginning of the second volume.)

Contents:

The Bible Historial or Historia Scholastica of Petrus Comestor (or Manducator) in the French version of Guiart des Moulins.

Ci commence le prologue de la bible.

Ci commence la bible hystoriaus ou les hystoires escolastres. Cest li prohemies de celui qui mist cest liure de latin en francois . . . f. 1

Pource que li deables qui chascun iour empeesche
—sans fin par les siecles des siecles Amen.

En lan de grace mil et cc et quatreuins et onze ou mois de iuing ouquel ie fui nes et oi quarante ans acomplis commencai ie ces translacions. et les oi parfaites en lan de grace mil. cc. quatreuins et xiiii ou mois de feurier. Et en lan de grace mil. cc. nonante et vii et iour saint remi fui ie esleus et fais deans de saint pere daire ou ie estoie chanvoines si comme deuant est dit.

Ci apres sont li liure hystorial de la bible qui en cest liure sont translate et tout par hystoires les escolastres 16

List of the books as they appear in the Historia Scholastica ending sauue ce que les paraboles salemon et li liures de iob ne sont mie contenus en hystoires: Mes ie les ai mis en ceste liure pour la bonte deus.

Cist liures est apeles la bible hystoriaus ou hystoire li escolastre.

- Ce sont li titre et les entytuleures du liure de genesi (91 chapters) . 1 b
 Dedictory letter of Petrus Comestor to William Abp of Sens . 2 b
 Cest une lettre que li mestres en hystoires.....enuoia...a larcuesque
 de Sens.....
 A honorable pere et son chier seigneur Guillaume 2 b
 —lymer mon rude enging et corriger.
Rubric: Ci doit on sauoir que iai translate les lyures hystoriaux de
 la bible selonc le texte de la bible etc.
 —et laide de la benoite uierge marie. Amen.
 Ce est li prohemis du mestre en hystories. De la creacion du ciel
 empiriee et des .iiii. elemens et de la premiere confusion du
 monde selonc la bible 3
 En palais de roy et dempereur.
 The text of Genesis follows.
 After f. 5 c. vii and beginning of viii are gone.
 After f. 17, the end of c. xxviii and beginning of xxix are gone.
 After f. 94 (Numbers) the end of c. xxii and most of xxiii are gone.
 After f. 114 the end of Deuteronomy and beginning of Joshua
 are gone.
 After f. 219 (Judith) part of c. xvi is gone.
 After f. 348 the end of Amos, all Obadiah and Jonah, and the
 beginning of Micah are gone. ff. 350 and 351 are transposed.
 The order of Books is :
 Genesis—4 Kings.
 Job (the abridgment called Petit Iob).
 Tobit.
 "Jeremiah" = Jeremiah, Ezekiel, Daniel (historical narrative and
 abridgment).
 Judith, Hester.
 Proverbs—Ecclesiasticus.
 Isaiah—Malachi.
 Maccabees.
 Psalter, Cantica, Litany.
 In the Litany
Martyrs. Ursin, Merri, Quentin, Leonnart, Pancraise, Blaiue
 (Blaise), Denis, Mor (Maurus), Huitasce (Eustace), Nichaise,
 Crespin, Crepinien.
Confessors. Mello, Rommain, Geraut, Souplice, Serues (Servatus),
 Eloy, Gille, Leu, Magloire, Bon, Iulien, Aubin, Amant, Phillebert,
 Vaast, Wandrille, Quentin, Domin, Francois.
Virgins. Oportune, Iulienne, Geneuieue, Columbe, Iame, Anestaise,
 Bautheut (Batildis), Foy.
 Ends: Explicit le sautier en francois.

The decorations of the book consist of a number of oblong miniatures mostly measuring about $2\frac{5}{8}$ in. by $3\frac{1}{2}$, on ground of gold with incised patterns, or chequer, in frames usually composed

of two blue and two pink sides, with white patterns on each. Partial border, of rather thick line and leaf work, accompany these.

In the lower margin of many of the pictured pages have been pencilled directions to the illuminator, great part of which have been erased.

With regard to the "Comtesse de Vallois," whose name is inscribed in 14th century writing on f. 248, more than one lady may be indicated.

(1) Valentine Visconti, the daughter of Jean Galeas Visconti, Duke of Milan, and Isabelle de France daughter of King John, who was married in 1389 to Louis Comte de Valois, brother of Charles VI, and died in 1409 as Duchess of Orleans, had a considerable Library, and for three years after her marriage was known as the Comtesse de Valois. Her husband was created Duke of Orleans in 1392.

(2) It has been suggested that Blanche de France, the widow of Philip Duke of Orleans (son of Philippe de Valois), who retained the title of Comtesse de Valois till her death in 1392, is a not unlikely attribution. Her husband having died in 1375 Blanche had 17 years of widowhood.

Probably there are yet other Countesses of Valois to whom the ownership of the volume might be attributed. Both ladies above named were fond of books, and we read in the *Cabinet des MSS.* Vol. I, p. 101, that in 1393 Louis Duke of Orleans bought or acquired many books, amongst others a French Bible which had been left among the effects of Blanche de France at her death in 1392. It seems likely that the title of Comtesse de Valois, used without further description during the lifetime of Blanche who bore that title 17 years, would apply to her rather than to the newly arrived and very juvenile Valentine de Milan.

1. f. 1. Painting in eight compartments in two tiers: each compartment under round-headed trefoil arch. Nos. 3 and 6 have gold grounds, the rest chequer. The whole is $5\frac{1}{2}$ in. high by $7\frac{3}{4}$. It has been much repainted in comparatively recent times.

1. Christ seated supporting the globe on the seat, and measuring it with compasses.
2. Christ seated with golden globe on His knee which He strikes with a hammer.
3. Christ holds a fish: fish in a river in *C.*: beasts on *R.*
4. Creation of Eve.
5. Christ leads Adam and Eve (into Eden), and points to a tree on *R.*
6. The Fall: human-headed serpent.
7. The Expulsion: angel with sword on *L.*

8. Eve on *L.* spinning. Adam digging.

Traces of inscription in lower margin, illegible to me.

2. f. 2*b*. William of Sens in brown-red chasuble, dalmatic, alb, mitre, bearded, seated. Two clerks in white behind him. The writer in blue kneeling on *R.* presents the book.

3. f. 3. Sphere with dark centre surrounded by water, and five concentric rings of various colours. Christ on *L.* Inscription illegible to me.

4. f. 4. Similar. The sphere has three concentric bands, slate colour, vermilion and white, round dark centre with water about it.

Inscr. Coment.....de teres ... de.

5. f. 4*b*. River-bank with trees. Christ on *L.*

6. f. 5. Christ full-face with arms uplifted places the sun and moon in cloud above. Trees on *R.* and *L.*

Inscr. Coment deu crea la(?) solail et la lune

7. f. 6*b*. Christ leads Adam by the hand. Four rivers on *R.*, and trees with fruit behind.

Inscr.....et arbres diuers portans diuerses fruis et coment icourt IIII flueues et coment nostre sires *fait la fame de la coste adam(?) qui(?) dort* (erased) a mis adam de dans et li monstre les fruis diuers.

8. f. 7*b*. Creation of Eve, who rises from Adam's side. Christ on *L.*

9. f. 8. Fall. Serpent winged and human-headed, Adam puts his hand to his neck.

Inscr. Three lines very faint. Coment.....visage.

10. f. 9*b*. Expulsion. Angel with red and white wings on *L.* Inscription illegible.

11. f. 10. Two compartments. On *L.* Abel in brown kneeling places lamb on altar, the smoke going upward. On *R.* Cain in blue kneeling places sheaf on altar, smoke goes downward.

Inscr. Coment caym et abel sacrefient.....

la fumee abel montant vers le ciel.....

12. f. 10*b*. Cain strikes Abel on the head with the edge of a spade. Abel falls. Red tree behind.

Inscr. Coment caym (tue) Abel son frere de.....

13. f. 12*b*. The ark. In it eight half-length figures in a row, sheltered by flat-topped red roof. Below six openings in which are seen bird, lion, bird, ox, bird, dog.

14. f. 27. Rebekah in bed (head to *L.*) with striped quilt: by her Esau (very hairy) and Jacob. White curtain on *R.*

15. f. 30. Jacob in bed. Ladder on *R.* Two angels in white with red wings ascending: a head in cloud at top: another angel flies down.

Inscr. Vn jun(?) home q' dort en un lit et a deuant lui une eschielle drecie leschielle angeles qui montent et ent les pies cont.....

16. f. 35*b*. Three brothers lower Joseph nude with bound hands into a pit in a mound.

Inscr. depoillie un home tout nu et le be...ent en une fosse parfonde.

17. f. 46. Pharaoh in mail, crowned, on horse, with other horsemen and footmen who fall forward into red and green water. On *R.* Moses horned touches the sea with his rod. Israelites in peaked caps.

18. f. 73. *Levit.* Nadab and Abihu in albs with black almuces on their heads, holding censers. Fire descends on them from a cloud. Altar by pillar on *R.*

19. f. 82. *Num.* A group of eight men and two boys descending into an opening in the ground; fire round the edges.

Inscr. Coment la terre sa oeuvre toute v'meille et ...auglout grant plente domes dedens (?).

20. f. 100b. *Deut.* Group of six Israelites seated on the ground. On *R.* a mount on which Moses sits horned, holding the table.

Inscr. ...de subz (?) une montaigne et .. qui tient unes tables et preche a un....

21. f. 121. *Judges.* A battle of mailed horsemen (and two foot soldiers). City gate on *L.* and one on *R.*

Inscr. Une bataille de gens a pie et a cheual entre deus cites.

22. f. 128b. On *L.* two kneeling figures, one holding up a lamb. On *R.* a canopied shrine on two stones, in which stand two gold idols, one crowned.

Inscr. Vne sinagoge et grans ymages dedens et deuant prestres diuerses offrandes.

23. f. 130b. *Ruth.* City gate on *L.* Orpah turns to it. Naomi and Ruth face *R.* toward trees.

Inscr. ij fames qi sen.....ers une cite et une autre fame se part..... bois.

24. f. 132b. 1 *Reg.* Elkanah (?) in peaked cap looks toward group of Jews on *L.* and points towards Shiloh (towered city) on hill on *R.*

Inscr. montagne et un philozofe qui la monstre a ij homes.

25. f. 146. 2 *Reg.* David nude in tub. Two Bishops on *L.*, one crowns him, another on *R.* with crozier-bearer anoints him. Throne, canopied, with linen-covered seat on *R.*

Inscr. Coment len en oint un home a roi et est tout nu deuant une couronne dor sour son chief.

26. f. 159. 3 *Reg.* Two trumpeters on *L.* Three Bishops crown Solomon who kneels facing *R.* toward linen-covered seat on *R.*

Inscr. pluseurs euesques et autres gens qui en oignent un home aroi et li met le la couronne sus le chief et ia trompes et autres istrumens.

27. f. 178b. 4 *Reg.* Ahaziah in bed. Elijah nimbed bends over him. Pale colours.

28. f. 198. *Job.* Job who is represented as a blackened corpse, almost a skeleton, lies on black ground on *R.* His wife and three friends on *L.* The reason of this curious picture lies, I suppose, in the use of lessons from Job in the Office of the Dead.

Inscr. begins: faites i home.

29. f. 199. *Tobit.* Tobit and Sarah in bed. At the foot on *R.* lie Sarah's seven previous husbands, dead, with bleeding heads, above them in air is the demon Asmodeus, with a hook.

30. f. 203b. *Hist. of Jeremiah.* A king with sceptre, and crossed legs, in *C.* On *L.* three Jews; on *R.* a maiden (in distress) and another Jew. This is meant for the trial of Susanna as appears from the inscription.

Coment une pucele est deuant un roi et ii prestres de les li lacusent de mauoise/.....

ii marescaus (?) et est.....la pucelle qui.

31. f. 215. *Judith.* Judith bends over Holofernes crowned in bed and beheads him.

32. f. 222b. *Esther.* A crowned king with book seated, a woman kneeling on either side.

33. f. 224. King gives a letter to a kneeling man.

34. f. 228. *du Roy Ochum etc.* A building. A king in the doorway. Three

soldiers within take gold vessels from an altar. A priest in cap with raised staff. (The temple plundered by Ochus.)

35. f. 231 *b*. *Prov.* Solomon seated with book on desk. Rehoboam sits on the floor on *R*. with open book.

36. f. 243. *Ecc.* Solomon on lion-throne, writing at book on desk.

37. f. 246. *Cant.* Five persons seated among trees looking up. In air Christ half-length with sword and orb.

38. f. 248. *Sap.* Solomon as in no. 36 writing. *Diligite iusticiam* etc. Four men on *R*.

39. f. 254 *b*. *Ecclus.* Solomon as in no. 36 writing. *Omnis sapientia a domino* etc.

40. f. 271. *Isa.* Isaiah writing. *Filios (enutriui) et spreuerunt me.*

41. f. 291. *Jer.* Jeremiah with book. Angel in air with scroll IHEREMIE.

42. f. 311 *b*. *Lam.* Jeremiah on seat on *L*. weeping. City on *R*.

43. f. 313 *b*. *Baruch.* Baruch writing. *Fis nerie le fis macie* etc.

44. f. 315 *b*. *Ep. Jer.* King on *L*. Man with club drives four bound men into a gate on *R*.

45. f. 316 *b*. *Ezek.* Ezekiel seated on *L*. with book. Above the Divine Hand and angel with scroll EZECHIEL. On *R*. on a cloud four lion-like beasts with human heads and small wings.

46. f. 334. *Dan.* King on *L*. A man pushes Zedekiah, crowned, with bound hands, towards a gate on *R*.

47. f. 336. Nebuchadnezzar seated cross-legged on *R*. Daniel on *L*. speaks to him.

48. f. 337. Belshazzar, his queen, and four others at table. A servant kneeling in front.

49. f. 337 *b*. In a pit on a hill with trees, Daniel caressing a lion.

50. f. 338. The four beasts of Daniel's vision in water.

51. f. 341 *b*. Two elders on *L*. address Susanna between trees on *R*.

52. f. 342. Daniel on *L*. Nebuchadnezzar points to Bel, a silver idol behind an altar on *R*.

53. f. 343. *Hos.* Hosea seated. Angel in air on *L*. with scroll OSEAS.

54. f. 346. *Joel.* Similar. Joel has book. Angel on *R*. with scroll IOEL PROPHETA.

55. f. 347. *Amos.* King on *L*. pointing to city on *R*.

56. f. 349 *b*. *Nahum.* Nahum seated on *L*. book on desk. On *R*. water. Over it Christ half-length with orb.

57. f. 351 *b*. *Zeph.* Zephaniah with book. Angel in air on *R*. with scroll SOPONIAS.

58. f. 350 *b*. *Hab.* Habakkuk kneels on *L*. Christ in cloud half-length with orb.

59. f. 352 *b*. *Hag.* Haggai with book. Angel on *R*. in air with scroll DICIT DOMINUS.

60. f. 353. *Zech.* Similar. Angel on *L*. with scroll. ZACARIAS PRO.

61. f. 356 *b*. *Mal.* Malachi seated. Angel in air on *L*. with scroll MALACHIE. On *R*. a falling city gate on which fire descends.

62. f. 357 *b*. *1 Macc.* A crowded battle of cavalry, on one shield is an eagle, on another a lion rampant, both *arg*.

63. f. 371 *b*. *2 Macc.* Two men facing each other sit and write at desks.

64. f. 373. Three horsemen with clubs beat Heliodorus who lies bleeding in front.

65. f. 381. *Psalter.* David slinging at Goliath who is mailed, has blue surcoat, and a huge face on his shield.

66. *ibid.* David crowned and bearded sits playing harp. A lute of some kind leans against the wall on *R*.

67. f. 385 *b*. *Dom. illum.* David kneels on *L*. and points to his eye. On *R*. a woman. Above it the head of Christ in a cloud.

Inscr. (Un) roi a genous dun pie et tient une de ses mains sus ses genous et lautre tient us ses iex le doi vers loeil et regarde dieu qui ist dune nue saine (?).

Dixi custodiam has no picture.

68. f. 391 *b*. *Dixit insip.* The fool, wrapped in a cloak only, holds a red bat and a cake among trees.

69. f. 394. *Saluum.* David, nude, crowned, in green water up to his middle. Christ's head in red cloud above.

Inscr. Un roi tout nu issant de terre (lewe(?)) tendant ses mains vers le ciel et est en terre (lewe(?)) iusques au ventre.

70. f. 397 *b*. *Exaltate.* David seated plays on three bells with two hammers.

Inscr. Un roi seant en une chaire et a deuant lui plusieurs clochetes pendans en ordre et il i fiert de II martiaus pour faire les soner et acorder.

71. f. 400 *b*. *Cantate.* Two coped clerks with gold hoods (chaperons) singing from a book on a lectern on *R*. inscribed with some of the words of the Psalm.

72. f. 403 *b*. *Dixit dominus.* The Father and Son, each with book, seated on one seat turning towards each other.

M. R. J.

LXXVI. BIBLE HISTORIAL DU DUC DE BERRY.

Purchased from the Earl of Ashburnham in May 1897. It was no. VII in the collection known as the Appendix.

Vellum, $17 \times 13\frac{5}{8}$, in two volumes (I. ff. 299 + 1: II. ff. 278), double columns of 50 lines. Cent. xiv.

Binding: modern limp vellum.

Collation: Vol. I. one flyleaf: 1^s (wants 2-7) 2^s-38^s (+ 1).

Vol. II. 1^s-14^s 15^s 16^s-19^s 20^s 21¹⁰ (10 cancelled)
22^s-26^s 27⁴ (4 cancelled) 28^s || gap || 29^s-
35^s 36^s.

Contents:

Translator's prologue (as in no. 102) f.	1
Pour ce que le dyable	
—si comme deuant est dit.	
List of books (as in no. 102).	
Capitula of Genesis (as in no. 102)	1 b
Ending imperfectly with xxxii.	
Five leaves are lost after this.	
Genesis, beginning imperfectly in c. xi. Du commandement et	
de la deffense de la pomme mengier etc.	
Genesis—2 Chronicles (Paralipomenon).	
Esdras (2 Ezra), Neemie, 2 Esdras (= 1 Esdr. of Apocrypha),	
Job, (Grand Job, i.e. the full text).	
Tobit.	
Jeremie, Ezechiel, Daniel etc. (i.e. the narrative portions).	
Judith followed by history from Cambyzes to Nehemiah.	
Esther followed by story of the Ptolemies.	
Psalter, Cantica, Litany (unfinished).	
Vol. II.	
Proverbs—Ecclesiasticus.	
Isaiah—Malachi.	
1, 2 Maccabees.	
Gospels. The last chapter of Matthew is written twice over.	
Pauline Epistles (hand changes here).	
Acts.	
Catholic Epistles.	
Apocalypse.	

The flyleaf of Vol. I is covered with inscriptions which tell the story of the book with some fulness. They are as follows :—

1. In the highly flourished hand of Nicolas Flamel :
Cest Vne Bible Historial Laquele Est A Jehan Filz De Roy
De France Duc de Berry Et Dauuergne Conte De Poitou
Destampes De Bouloingne Et Dauuergne. Flamel.

2. In a less elaborate hand :
La quelle Bible mon dit seigneur le Duc donna ou mois Juing
Lan Mil quatre Cens et Dix A noble et puissant seigneur
Messire Jehan Harpedenne seigneur de Belleuille et de
Montagu Conseiller et (added) Chambellan du Roy *notre*
seigneur et de *monseigneur* le Duc de Berry. Flamel.

3. Ladictte bible escheut par succession a monsieur dauzances
chevalier de lordre du Roy et son lieutenant general au
gouuernement de Metz qui la donna le 11 jour de Juillet
m^{ve} lxi a trespuissant seigneur francois descipeaux seigneur
de vieilleuille conte de durestal mareshal de france. Le-
quel la laissa par mort a trespuissant seigneur Jean Serez(?)
despu...y(?) Cheualier de lordre du Roy aussi conte de
durestal son gendre et principal heritier. qui la donna a
Monseigneur de Villeroy conseiller du Roy Charles IX et
secretaire destat de sa majeste le jour de Noel m^{ve} lxxi pour
mettre en sa librairie.

4. In capitals.
Et le 11 Septembre MDCXXV. Messire Nicolas de Verdun
Chevalier premier president au Parlement de Paris auquel
ladite Bible avoit este donnee par ledit seigneur de Villeroy
en fit present a M^{re} Jehan Habert Chevalier seigneur de
Montmor son cousin. qui la donnee a M^{re} Henri Louis
Habert Chevalier maistre des requestes de lhostel du Roy.

On the previous page :

5. This Bible hath been given to Phillip D'Auvergne Captain in
the R^{yl} Navy of Great Britain By Godefrey Reigning Duke of
Bouillon cheif of the Sovereign house of Auvergne to the
said P^p D'Auvergne Post C^m his adopted son, as a proof
and token of his tender friendship for him and the said
Reigning Duke of Bouillon has written his donation with his
own hand and made it the 8th Jan^r of the year 1785.
Godefrey Reigning Duke of Bouillon.
6. The same in French :
Cette Bible a été Donnée à Phillippe D'Auvergne Capitaine
de Vaisseaux au Service de la Grande Bretagne par Godefroy
Duc Regnant de Bouillon chef de la Maison Souveraine

D'Auvergne au susdit Phillipe D'Auvergne capitaine de vaisseaux du premier Rang son fi(ls) adoptif comme une marque et un gage de sa tendre amitié pour lui et le dit Duc Regnant de Bouillon y a (é)crit cette Donation de sa propre main et la faite le 8 Janvier de l'an 1785.

Godefroy Duc Regnant de Bouillon.

7. This Bible which appears to have been presented to Jehan Duc de Ber(ry) et Comte d'Auvergne in the year 1361 (he was son of John King of France by Jane of Bologne his second wife) hath been given to me by my Much hon(oured) Lord and adopted Father who wrote the donation both in English and French of his own diction and with his own hand to remain as a testimony of his paternal affection to me, to perpetuity in my branch of the Family.

received January 30th 1785. Philip d'Auvergne Prince Successor to the Sovereignty of the Dutchy of Bouillon &c.

D'Auvergne has written notes on nos. 1 and 2 which are somewhat mutilated. The first is on Jehan Duc de Berry. The second is:

Jehan de Harpedene (Se)igneur de Belleville en (P)oitou avoit Epousé (M)arguerite de Valois (De)moiselle de Belleville (F)ille du roy Charles VI.

At the end of Vol. II.

1. Ceste Bible est au Duc de Berry.

Jehan

2. Cette Bible est à

Philippe D'Auvergne Prince Successeur De Bouillon.

Janvier A.D. 1785.

The succession of owners is:

Jehan Duc de Berry.

Jehan Harpedenne (1410).

...

M. d'Auzances.

François de Vieilleville (1566).

Jean Serez (?).

Mgr. de Villeroy (1571).

Nic. de Verdun.

Jean Habert (1625).

Henri Louis Habert.

Godefroy Duc de Bouillon.

Captain Philip d'Auvergne (1785).

These volumes, which had been given away in 1410, naturally do not occur in the Inventories of the Duc de Berry's books made in 1413 and 1416, nor are they in that of 1402. They are no. 10 in the list made by M. Delisle (*Cabinet des Manuscrits* III, 172) and no. 593 in the *Bibliothèque Prototypographique* of Barrois.

The pictures are roughly square ($3\frac{1}{4} \times 3\frac{1}{2}$) and generally on chequered grounds, the colours are excellent, the execution not specially fine. It is unfortunate that the illustrations of the early part of Genesis are lost. The subjects and treatment may be usefully compared with the Berry Bible Historial (Harl. 4381, 4382) in the British Museum, in which the work is much finer. Such borders as occur are of very good line and leaf work.

Vol. I.

1. f. 1. *Prol.* Only lightly coloured: no ground. The writer at a desk in a many windowed room divided in *C.* by a shaft; the walls are coloured pink. There are books on a shelf over the windows, and on a lectern and table on *R.*

2. f. 2 *b.* *Gen.* The Fall, the serpent human-headed. The ground on which the figures stand is pale yellow. River on *R.* The background a rich chequer.

3. f. 3 *b.* The Expulsion. Adam and Eve walk to *L.* The angel is in the stone gateway of the walled garden, in which is seen a canopied fountain.

4. f. 4. Cain and Abel kneel back to each other at two altars offering sheaf and lamb. In *C.* in a cloud Christ half-length with orb blesses Abel.

5. f. 4 *b.* Cain hooded strikes the head of the fallen Abel with a mattock. A wheeled plough on *R.* Christ above as in no. 4 but without orb.

6. f. 35 *b.* *Exod.* Moses(?) in cap with blank scroll heading a group of men. On *R.* a castle, over the gate are seen heads of armed men. In the gate are two men with keys.

7. f. 57 *b.* *Levit.* The tabernacle blue-roofed and hung with green and gold. Aaron in cope and mitre kneels swinging a censer: altar on *R.* and over it a gold cupboard with lock. Two bearded Levites on *L.*

8. f. 65 *b.* *Num.* On *L.* a group of Jews. Moses horned descending from the mount holds up the tables. Above Christ in cloud half-length with orb.

9. f. 66 *b.* The tabernacle in the form of a gold triptych. In the central division is a king with crown and sceptre (Judah). In each of the lateral divisions are two warriors, two with shield and sword, two with shield and mace: all half-length. This is meant to show the arrangement of the tribes who guarded the tabernacle.

10. f. 82 *b.* *Deut.* Moses horned heads a group on *L.* On *R.* are men building a city.

11. f. 95 *b.* *Jos.* Joshua in cloak with rod leads the Jews towards Jordan on *R.* Christ seen above in a cloud.

12. f. 97. City on *R.* (Jericho). Seven coped and mitred priests blow gold trumpets. Behind them the Levites bear the gold church-shaped ark. The army with dragon-standard follow.

13. f. 99. Five men look at five crowned kings in a pit in a hill.

14. f. 102. *Jud.* Priest in red points a group of men on *L.* to Christ in sky with background of gold angels.

15. f. 107 *b.* Samson on the lion's back about to open the lion's mouth. His parents walk away on *L.*

16. f. 108 *b.* Samson holding the jawbone, five Philistines fallen, one falling.

17. f. 111. *Ruth*. Naomi (?) in red robe and diadem addressing Orpah and Ruth. On *R*. two reapers.
18. f. 113. 1 *Reg*. Hannah kneeling: altar on *R*., bust of God in a cloud above.
19. f. 116 *b*. Saul seated full-face crowned by two men in peaked caps: two more on *R*. and *L*.
20. f. 119 *b*. Similar. David crowned by two men (should be the anointing of David): two assistants.
21. f. 120. David with staff and sling. Goliath in mail with red surcoat, spear and shield: the stone is striking his head.
22. f. 126. Saul in helmet with peaked visor, pierced in the breast by his armour-bearer (unarmed) on *L*. A troop of armed men on *R*.
23. f. 126 *b*. 2 *Reg*. The Amalekite, with the crown, kneeling. David and courtiers on *R*.
24. f. 138 *b*. 3 *Reg*. Solomon in scarlet on lion-headed seat, crowned by two bishops: four assistants, two being crozier-bearers.
25. f. 141 *b*. Solomon seated on *L*. with attendant. Man in scarlet about to divide the child. The two women kneel and stand on *R*.
26. f. 158 *b*. 4 *Reg*. Elijah in two-wheeled car with two horses in air: Elisha kneels on *L*.
27. f. 179. 1 *Chron*. Jesse reclining, three cloaked and hooded figures round his bed. Out of his mouth comes a tree with five sceptred kings on the branches and summit.
28. f. 190 *b*. 2 *Chron*. Solomon kneels at altar with gold vessels on it. Above it Christ half-length with orb, blessing. On *L*. a group of men.
29. f. 205 *b*. *Esd*. Cyrus seated on *L*.: three courtiers, four Jews on *R*. Bust of Christ in air in *C*.
30. f. 210. *Neh*. Two Jews converse. Two trees in *C*. Two men on *R*.
31. f. 215 *b*. 2 *Esd*. Kneeling king (Josiah) with lamb: two bishops receive him, a third looks toward a canopied altar behind.
32. f. 222. *Job*. Job seated in a hole on a mound on *R*. Above him a black devil with a hook. On *L*. two friends and his wife.
33. f. 234. *Tobit*. Tobit (not Tobias) nude in bed with rich quilt. Two men and two women at his feet.
34. f. 238 *b*. *Hist. Jerem*. The Captivity. Above on a building two warriors about to kill two nimbed men in bed. Below, a band of warriors attack seven unarmed men: four are already slain.
35. f. 240. Ezekiel looks at a city on *R*.
36. f. 241. Nebuchadnezzar on *L*. looks at Daniel and the three children, represented as boys, behind whom stands Arioch their guardian.
37. f. 241 *b*. Nebuchadnezzar and attendant on *L*., Daniel in *C*. The image of gold, silver, iron and clay on a short columnar base on *R*.
38. f. 243 *b*. Belshazzar and three others at table (with gold vessels). On *R*. a battlemented wall: a red sleeved arm and hand is writing *m* on it.
39. f. 244 *b*. Daniel between two lions in a square hole in level ground, the Divine Hand in a cloud above.
40. f. 252. *Judith*. The headless body of Holofernes in bed. Judith crowned hands the crowned head to her maid on *R*.
41. f. 257 *b*. *Ochum etc*. One of the seven magi in furred collar addresses the other six (after the death of Cambyeses).

42. f. 261 b. *Esther*. In a building Esther and two maids kneel to Ahasuerus who sits on *R*. Gallows outside.
43. f. 265 b. Five men on *L*. look at Haman who hangs on a gallows in white shirt with hands bound behind him.
44. f. 266 b. Mordecai crowned in bed, nude. In air two dragons about to fight.
45. f. 270 b. *Psalter*. David in a handsome chair, facing towards *L*. plays the harp. The Nocturnes have handsome decorative initials.

Vol. II.

46. f. 1. *Prov*. Four large pictures, tricolor lozenge in quatrefoil.
Judgment of Solomon. Solomon and two courtiers under canopy on *L*.: woman kneels to him. On *R*. man with raised sword and child, the other woman standing.
47. The queen of Sheba with four diademed attendants kneels. Solomon rises from wooden canopied throne on *R*. to receive her.
48. Solomon points a group of courtiers to the temple (a church with rose window in façade) on which four workmen are engaged.
49. A group of seated figures on the ground on *L*. Solomon in lion-headed chair on *R*. with open book inscribed *lectio libri sapientie*.
50. f. 12. *Eccl*. Solomon throned on *L*.: four courtiers. Man with spade on shoulder kneels to him. Sun and moon in cloud above.
Canticles has decorative initial: also Wisdom and Ecclus.
51. f. 39. *Isa*. Isaiah with scroll, *Ysaye le prophete*, addresses seated group on *R*. Christ above with background of gold angels, and orb.
The other prophetic books all have decorative initials.
52. f. 127. 1 *Macc*. Kneeling Jew holding a gold disc. Mattathias clutching his hair is about to behead him.
53. f. 141. 2 *Macc*. Group of three Jews on *L*. A kneeling messenger with a letter marked with a red cross.
54. f. 150. *Matt*. Matthew seated writes on scroll on desk *Secundum Matheum*. Over him in cloud the Dove, a small angel holds the end of the scroll. A number of men sit on the ground on *R*.
55. f. 166. *Mark*. Mark seated writes *In illo tempore* on broad scroll on desk. Winged lion sits on *R*. with raised paw.
56. f. 177. *Luke*. Luke in chair with desk across the arms, and scroll thereon, looks at his pen. Winged Ox on *R*.
57. f. 195 b. *John*. John sits on island writing *In principio—et verbum* on scroll. Eagle on *L*. Devil flees away on *R*.
58. f. 209. *Rom*. Paul (old) falling on and with his mule before the gate of a city on *L*. Christ with orb half-length in air.
59. f. 216. 1 *Cor*. Paul in canopied seat on *L*., before him a circular desk with open books. On *R*. five men seated on benches.
The prologue to 1 *Cor*. and the chapters 1, 2 and the beginning of 3 are written twice.
60. f. 217. 1 *Cor*. (2). Paul seated with open book. The Dove flies down to him out of a blue cloud. On *R*. a group seated on the ground. Above them books on a shelf against the wall.
61. f. 222. 2 *Cor*. Paul seated with sword and red-crossed letter. The Dove above his head. Kneeling messenger with javelin. On *R*. a desk in two tiers with books.

62. f. 227 b. *Eph.* Paul (old) stands on *L.* addressing a group seated on the ground on *R.*
63. f. 229. *Phil.* Paul and Timothy nimbed address a Bishop and two clerics on *R.*
64. f. 230. *Col.* Like no. 61. Fine gold flourishing on blue ground.
65. f. 232. *1 Thess.* Paul addresses two nimbed men on *R.*
66. f. 238. *Heb.* A church (the Temple) on *R.* Paul standing in front of it addresses a group of mitred bishops seated on the ground (Jewish priests).
67. f. 242. *Acts.* Two groups of the Apostles (and Virgin: on *L.*) seated. The Dove descending in *C.* Red rayed ground.
68. f. 256. *James.* James in red robe with scalloped hat and scrip and staff, hands a red-crossed letter to a kneeling messenger with javelin.
69. f. 257 b. *1 Pet.* Peter seated on *L.* with book on desk, addresses a group seated on the ground. On *R.* a desk in two tiers with books.
70. f. 259 b. *2 Pet.* Peter with the Dove at his ear addresses a seated group on *R.*
71. f. 260 b. *1 John.* John and another apostle address a group seated on *R.* under the wall of a church.
72. f. 262 b. *Apoc.* John, youthful, on sea-shore on *L.*, looking at the beast with seven heads which emerges from the sea on *R.*

M. R. J.

4 LXXVII. THE BRANTWOOD BIBLE.

Vellum, $13\frac{7}{8} \times 10$, ff. 412, double columns of 52 lines. Cent. xiii, cir. 1260.

Purchased in 1902 from the Collection of the late John Ruskin.

On f. 1 is an inscription of cent. xvii–xviii:

81. Bibliotheca monasterii montis S^{ti} Eligii.

On f. 411 b is:

D. d. (?) Georgius Bellot Abbas huius monasterii dignus
Biblia sacra docet quae praua fugare debemus
quaeue precari bona signat hec sacra figura.
L. Mailliet.

On f. 412 (a fragment):

Hunc librum habuit Ludouicus Mailliet a D^{no} D^{no} Abbate
montis sancti Eligii cui inseruebat eidem Abbati celeberrimo
eiusdem rei causa in commodum utilitatemque suorum
studiorum hanc bibliam ei contulit anno domini 1584 (erased)
die vi Junii.

Georges Bellot was Abbot of Mont Saint Eloi from 1576 to
1587. (Gallia Christiana III. 426.)

Mont Saint-Eloi-lez-Arras (near Arras) was an Augustinian house. Many MSS. from it are in the library at Arras.

This book is no. 25 in the Catalogue of MSS. in the library of Dr Adam Clarke by J. B. B. Clarke, London, Murray, 1835, and was lot 482 in the sale of Dr Clarke's library at Sotheby's, June 20–23, 1836, when it was bought by 'Cochrane' for £10.

The earlier leaves have suffered from damp.

Bound in modern vellum.

Collation: 1¹² (wants 3) 2¹²–15¹² 16¹² (1–9, 10–12) 17¹²–34¹² 35⁴.

Contents :

Prologues of Jerome. Frater Ambrosius.
Desiderii.
Genesis (first leaf gone) to 2 Paral. which ends with the words
et ascendit liber instead of *ascendat*. *Liber* is a mistake, being
no doubt intruded from the title of the following book *Liber*
Esdre.
Ezra, Nehemiah (*Neemias propheta*), 2 Esdras (= 1 Esdras
of Apocrypha), Tobit, Judith, Esther, Job.
Psalter (Gallican).
Prov., Ecclesiastes, Canticles.
Wisdom, Ecclesiasticus.
Isaiah—Malachi.
1, 2 Maccabees.
Evv., Paul. Epp., Acts, Cath. Epp., Apocalypse.
Interpretationes nominum. Aaz—Zuzim.

It would be difficult to exaggerate the perfection of the execution of the ornament in this book. The decorative initials in particular are superb and the gold exceedingly bright and fine. The figure drawing is well up to the average of the time, but not specially noteworthy.

Grotesque figures and Dragons form an important feature of the larger initials.

The smaller initials are adorned with elaborate pen and brushwork in blue, red, and green. This ornament is due to two hands, both of which may be seen on f. 1 *b*. In the rest of the book they have worked usually in batches of quires; but once or twice the work of both is found on separate pairs of leaves in the same quire. I think f. 1 *b* is the only page on which they meet. There are one or two pencil notes by Mr Ruskin on these ornaments.

The subjects of the historiated initials are as follows :

- f. 1. *Prologue*. A pope (Damasus) in peaked mitre, with long cross-staff, seated on *L*. in blue chasuble. Jerome as monk seated on *R*. with open book on knee.
2 *b*. *Prologue to Genesis*. Decorative.
Genesis. First leaf unfortunately gone.
17 *b*. *Exodus*. Moses and Aaron, with blank scrolls before King Pharaoh throned in *R*. with fleur-de-lys sceptre.
29. *Leviticus*. Christ full-face on *L*. with book. Moses horned in archway on *R*. with the Tables of the Law, a smaller initial.
37. *Numbers*. A similar picture. Christ is turning away on *L*. There is a tree on His *R*.

48. *Deut.* Two Jews on *L.* addressed by Moses on *R.* with horns, tables of the Law and rod.

58. *Prol. to Joshua.* Fine decorative initial.

Joshua. The ark, a box with coped lid, covered with circles of green and red carried to *R.* by four or more aged men.

65. *Judges.* A pale figure (Joshua) with closed eyes propped up in bed. Above, an angel with scroll addressing a seated man on *R.*

72 *b.* *Ruth.* Four figures vertically arranged. *a.* Elimelech with cloak (or hat) on staff, wearing a close white coif. *b.* Naomi with a flowering bough (!). *c, d.* The youths Mahlon and Chilion.

73 *b.* *Prologue to 1 Reg.*

74. *1 Reg.* Elkanah (?) or Eli or Samuel in bed. An angel flies down with partially effaced scroll inscribed *Samuel*.

84. *2 Reg.* A warrior in mail and blue surcoat, with raised sword, grasps the hands of the Amalekite who kneels on *R.* Tree on *L.*

92 *b.* *3 Reg.* David, crowned, in bed. By him stand a courtier (!), Abishag, and another woman.

102. *4 Reg.* Ahaziah falls backwards off a tower on *L.* On *R.* a woman and a group of *nimbed* figures watch him.

111. *Prol. to 1 Chronicles.* Decorative.

111 *b.* *1 Chron.* An angel with raised sword lays his hand on the shoulder of the nude Adam who walks to *R.*

119 *b.* *Prol. to 2 Chron.*

2 Chron. Solomon seated with crown, sword and sceptre.

130. *Prol. to Ezra etc.*

✓ 130 *b.* *Ezra.* A blue tower with three tiers of figures. *a.* Cyrus crowned. *b.* Two masons, one working with trowel. *c.* Two men on ladder carrying a stone on a barrow; below them, two men hewing a block.

133. *Nehemiah.* Nimbed prophet between trees, holding scroll inscribed *Daniel*.

137 *b.* *2 Esdras.* Jew with holy water bucket and sprinkler. Altar on *R.*

142. *Prol. to Tobit.* Good grotesque figure.

Tobit (small). Tobit in bed. A bird flying away above.

145. *Prologue to Judith. Judith.* Holofernes, crowned, in bed. Judith stands over him with raised sword.

149. *Prol. to Esther.*

149 *b.* *Esther.* Two figures, vertical. Above, Esther crowned looking down. Below, Haman in drawers and tightly fitting hose hangs by his neck to a cross-beam. He is blindfold and his arms bound behind him.

153 and 153 *b.* *Prol. to Job.*

✓ *Job.* Job in bed (nimbed). His wife and four others stand by him in a group.

161 *b.* *Psalter. Beatus Vir.* Larger than the rest.

Above, Saul seated, crowned, thrusts with red lance at David who sits playing the harp on *R.*

Below, David with raised sword attacks Goliath (in mail with dark red surcoat; blue shield with 4 white birds on it) who has sunk on his knee, with wounded head.

164. *Dominus illuminatio.* David throned points to his eye. Christ stands on *R.* with book.

165 b. *Dixi custodiam*. A seat on *L*. David stands with head thrown back and points to his eye. Christ stands on *R*.

167 b. *Quid gloriaris*. A mailed warrior in brown surcoat about to slay a woman on *R*. whose hair he grasps.

Dixit insipiens. The fool with club and cake, in blue cloak. Christ stands on *R*. with book.

169 b. *Saluum me fac* (smaller). Christ above, David in water below.

171 b. *Exultate*. David playing on five bells: a man with a pipe seated on *R*.

173 b. *Cantate*. Three coped clerks, two at lectern on *L*., one with book on *R*.

Domine exaudi (small). David kneels at altar: Christ or angel above.

175 b. *Dixit dominus*. The Father and Son seated. The Dove head downwards between them.

177 b. *Ad dominum*. Decorative.

179 b. *Prologue to Proverbs*.

180. *Proverbs*. Solomon crowned, with rod, seated on *L*. Rehoboam in linen drawers with open book seated on *R*.

186 b. *Prol. to Ecclesiastes*.

✓ *Ecclesiastes*. Throned king (Solomon on *R*.) a youth before him: another youth (seated) and a man on *L*.

188 b. *Canticles*. The Virgin crowned, seated full-face holding a trefoil flower in her *R*. hand: the Child on her lap.

190. *Prol. to Wisdom*.

Wisdom. Solomon, throned, addresses three men on *L*.

194 b. *Prol. to Eccclus*. Very fine work.

Eccclus. Bearded nimbed man seated, with scroll; rather rubbed. Tree on *L*.

207 b. *Prol. to Isaiah*. Notice a monkey-man in the border.

Isaiah. Isaiah kneels full-face, his hands bound round a shaft in *C*. Two men about to saw his head with a frame saw.

222 b. *Prol. to Jeremiah*. Very fine.

Jeremiah. Kneels in *C*. Two men about to stone him. Above, Christ with book appears in cloud.

240. *Lamentations*. Domed building on *L*. Tree in *C*. Jeremiah, beardless, with cap and book, stands dejected on *R*.

241. *Prayer of Jeremiah (Lam. IV.)*. Altar with chalice on *L*., above it the Divine Hand in a cloud. Jeremiah kneels on *R*.

✓ 241 b. *Baruch* (and *Prol.*). Baruch, nimbed, writes at desk. Archer and birds in border.

243 b. *Prol. to Ezekiel*.

Ezekiel. In bed. The heads of the four cherubic beasts in a cloud above.

259 b. *Prol. to Daniel*.

260. *Daniel*. He stands full-face between two groups of lions, holding an effaced scroll. The den is indicated by an irregular brown arch.

266 b. *Proll. to the Twelve Prophets and to Hosea*. Very fine.

✓ 266 b. *Hosea*. Gomer and a child on *L*. Hosea in cap embraces her: a building on *R*.

268 b. *Prol. to Joel*.

269. 2nd *Prol. Joel*. Addresses a group of men (one in cap) on *R*.

269 b, 270. Three prologues to Amos.

- ✓ 270. *Amos*. Leaning on staff, addressed by angel in cloud, below whom is a tree, and sheep.
- 271 b. *Prol. to Obadiah*.
272. *Obadiah*. In cap seated, with scroll: *visio abdie hec dicit*. A group of figures on *R*.
- Prol. to Jonah*.
- 272 b. *Jonah*. Above, two men in a boat hold Jonah's legs. Below, the fish which is swallowing him.
273. *Prol. to Micah*.
- Micah*. In bed. An angel with scroll stands at his feet.
- 274 b. *Prol. to Nahum*.
- Nahum*. Nimbed on *R*. On *L*. a building with four peaked turrets.
275. *Prol. to Habakkuk*.
- 275 b. *Habakkuk*. Between trees. He holds a cake and a flagon. An angel in a cloud seizes him by the hair.
276. *Prol. to Zephaniah*.
- ✓ 276. *Zephaniah*. On *L*. the Deity with book. In *C*. an idol on a column. On *R*. a group of men.
277. *Prol. to Haggai*.
- Haggai*. Above, an angel with book flying down. Below, Haggai a tall figure with book looks up.
- 277 b. *Prol. to Zechariah*. Decorative; united with the initial to the text, which has no separate design.
280. *Prol. to Malachi*.
- 280 b. *Malachi*. Three men in caps, one holds a scroll inscribed in red *Mala*.
281. *Prol. to 1 Macc.* 281 b. *2nd and 3rd Prologues*.
- ✓ 281 b. *1 Macc.* Group of mailed warriors on horseback with banner and sword attack a fallen horseman before a city gate on *R*.
- 291 b. *2 Macc.* Jew in cap seated with scroll. Messenger on *R*. with javelin.
- ✓ 298 b. *2 Prologues to Matthew*.
- Matthew*. Jesse in bed: from his body springs a small tree with four green leaves in each of which is a half-length figure of a king.
308. *Prol. to Mark*.
- Mark*. Tall single figure with book. A lion below his feet.
- 314 b. *Two Prologues to Luke* (the first is the Evangelist's own prologue).
- Luke*. Zacharias, nimbed, beardless, in blue chasuble, swings censer over chalice on altar on *R*.
- 324 b. *Prol. to John*.
- John*. Tall single figure. Eagle with scroll (*Johannes*) below his feet.
332. *Prol. to Romans*.
- 332 b. *Romans*. Paul seated with sword addresses a youth on *R*.
336. *Prol. to 1 Cor.*
- 1 *Cor.* Paul seated on *R*. with scroll PAVLVS. Two men, a youth in white and a Jew, on *L*.
340. *2 Cor.* Paul seated with sword and scroll sCS PAVLVS.
- 342 b. *Gal.* Similar. *Prol. to Gal.*
344. *Prol. to Eph.* *Eph.* Paul seated with book addresses messenger with javelin on *R*.

345. *Prol. to Phil. Phil.* Paul seated with sword and book.
346. *Prol. to Col. Col.* Paul falling with his horse. Flames above.
346. *Prol. to 1 Thess. 1 Thess.* Paul seated with sword and book.
348. *Prol. to 2 Thess. 2 Thess.* Similar.
- 348 b. *Prol. to 1 Tim. 1 Tim.* Paul in chair addresses messenger with javelin and bottle.
- 349 b. *2 Tim.* Paul in a ship with a hooded man who holds a paddle.
350. *Prol. to Tit. Titus.* Paul and Peter (?) stand on a stone tower. Each holds a corner of a white cloth over the battlements.
- 350 b. *Prol. to Philemon. Philemon.* Paul kneels: an executioner on *R.* about to behead him. On *L.* a woman (Plautilla) with joined hands.
351. *Heb.* Christ on the Cross. The Virgin, with book, on *L.* John on *R.*
- 353 b. *Prol. to Acts.*
354. *Acts.* A group of Apostles. Above, the feet of the ascending Christ seen in a cloud.
364. *Prol. to Catholic Epistles.*
- James.* Tall single figure, in hat, with book.
365. *1 Peter.* Peter crucified head downwards. Two executioners nail his feet to the Cross.
366. *2 Peter.* Peter as pope in peaked mitre and chasuble, seated, holds two large keys.
367. *1 John.* John, seated, writes at desk. Eagle's head in cloud on *L.*
- 368 b. *2 John.* Decorative initial M (in error for S). Man with hawk on hand and the leg and claw of a bird in his other hand, on the border: also other figures.
- 3 *John.* John in the caldron (wooden) of oil. A man on either side pours oil into it out of green vessels.
- Jude.* Tall figure with scroll *IUDE*, in peaked cap.
369. *Prol. (of Gilbert) to Apocalypse.*
- 369 b. *Apoc.* Christ seated full-face: the points of two swords meet at His mouth. Three red candlesticks on *R.*, three on *L.*
375. *Initial to Interpretationes nominum.*

M. R. J.

LXXXVIII. HORÆ written by ANTONIO SINIBALDI.

Purchased at the Walter Sneyd sale (Sotheby's), Dec. 1903. Lot 556. It formerly belonged to the Abbate Canonici of Venice, at whose sale at Sotheby's, June 25, 1836, it was lot 141, price £25.

Vellum, 6 × 3 $\frac{3}{4}$, ff. 241, 14 lines to a page (1485).

Binding: dark blue velvet.

Collation: a¹⁴ b⁸-k⁸ l¹⁰ m⁸-r⁸ s² t¹² u⁸-ff⁸ gg³.

Contents:

- f. 1 blank.
- f. 2. Calendar in red and black.
- f. 15. Hours of the Virgin, Roman use.
- f. 97. Office of the Dead.
- f. 147. Seven Penitential Psalms and Litany.
- f. 175. Psalmi graduales.
- f. 191. Officium Sacratissimæ Passionis Domini (Officium crucis magnum).
- f. 228. Septem Gaudia Virginis.
- f. 231. Officium sanctæ Crucis.
- f. 235 b. Officium sancti spiritus.
- f. 239. Colophon.
- f. 241 blank.

The Colophon is the most interesting portion of this volume. It runs as follows:—

QVI FINISCONO LVFICIO DI NOSTRA DONNA: ET LA MESSA. I SEPTE PSALMI
PENITENTIALI: I PSALMI GRADI. LVFICIO DELLO SPIRITO & DELLA ✠ PICCHOLA:
& DELLA ✠ GRANDE.

SCRIPTO PER AGOSTINO BILIOTTI DA ANTONIO SINIBALDI GRATIS ET AMORE.
ANNO DOMINI MCCCCLXXXV.

The scribe therefore was the famous Antonio Sinibaldi of Florence, who seems generally to have signed and dated his

productions. Monsieur Delisle (*Bibliothèque de l'École des Chartes*, tome LXI. 1900) mentions about 22 volumes known to have been executed by Sinibaldi. They range from 1475 to 1491, and of the 22 no less than 5 are dated 1485, the year in which the present volume was written. Where it was written is not stated, but as both in 1481 and 1488 he was writing in Florence, and as Agostino Biliotti the friend to whom he presented his little volume, written *gratis et amore*, was a prominent Florentine it was most likely written in Florence. This Agostino Biliotti, like his more celebrated namesake Ivo Biliotti, who greatly distinguished himself at the siege of Florence, and afterwards took service with Francis I, and was killed at the assault on Dieppe, was descended from a certain Simone Volperelli (cir. 1200 A.D.), and from him inherited the Arms which his friend Sinibaldi inserted on f. 15 of the present volume—*Gules, on a chief argent a fox passant of the first* (cf. Crollanza, *Dizionario storico-blasonico della famiglie nobili et notabili Italiane*). The *volpe* of the arms evidently refers to the ancient name *volperelli* (little foxes). In the state archives of Florence it is related that Agostino Biliotti was three times one of the *Priori* of Florence, viz.: in 1467, 1485 and 1489, and that in 1485, the year in which this volume was presented to him *gratis et amore*, he was also Gonfalonier of Justice, being the last of his family who attained that distinction. He died from a fall from his horse 22 September 1490.

The Calendar, in some months of which the black entries have not been inserted, contains few names of Saints, and none of special interest. On f. 169 is a prayer for 'famulo tuo Papa nostro Innocentio.' This was Pope Innocent VIII (Giovanni Battista Cibo) who was elected in 1484 and died in 1492. I can find no special prayer for Agostino Biliotti.

Though the main attraction of this volume is the hand-writing of so famous a scribe as Antonio Sinibaldi the ornamentation is by no means despicable. I have compared the opening page (f. 15) with Latin 16839 of the Bibliothèque Nationale, *B. Hieronymus in Psalmos*, the opening page of which is held to be the undoubted work of Attavante and I should not be at all surprised if f. 15 of the present volume were by the same hand. In it the most salient feature is the Arms of Biliotti as above described in an elaborate

jewelled frame, which is supported by four Amorini on a figured blue ground with scarlet wings. From each side of this rises a border to the top of the page where the two are united by a jewelled horizontal strip of ornament in the centre of which is a bust of the Deity, white bearded, nimbed and in the act of blessing. Of this the ground work is also blue with gold pattern. On the inner upright border are two small busts at top and bottom, of a monk in yellow and a layman in red coat and yellow scarf, and wearing a slouch hat with long brown hair. These are connected by a very beautiful Renaissance pilaster with lilies, pearls, etc. on a gold background. On the outer side of the page is a broader border, containing at the top a bust of Ezechiel, bearded and clad in a yellow garment with red collar and scarf. The hands hold a scroll inscribed "Ezechiel." Next under this comes a buck reclining in a flowery landscape. Underneath is a second bust with scroll inscribed 'Salomonis.' Here the coat is green with a red collar and yellow scarf. A narrow round frame of gold incloses the medallion. Under Solomon comes a doe reclining in a green landscape, and at the bottom of the page adjoining the Coat of Arms is a third bust bearded and wearing a turban and clothed in red, yellow and blue with scroll inscribed "Jeremie." In all this border the background wherever it is visible in the intervals of the medallions and the scroll work that connects their frames is of a maroon red diversified with small pattern work in gold. Within the frame are fourteen lines of text interrupted by a fine initial D of which the central space is filled by a very beautiful miniature of the Virgin and Child in a pretty landscape, Joseph behind her on the right and three Shepherds adoring on the left.

f. 97. *Office of the Dead.* In the capital D of Dilexi is the raising of Lazarus. Mary kneeling before Christ, two Apostles looking on.

f. 147. *Penitential Psalms.* In the capital D of Domine is a figure of King David bearded, crowned and nimbed, holding a psaltery.

f. 175. *Gradual Psalms.* In the capital A of Ad dominum stands the youthful virgin in red, holding a box.

f. 191. *Officium Crucis magnum.* In the capital P of Per signum is a figure of Christ nude with long hair, a cross appears behind him.

f. 207. *Prime.* In the D of Deus is the upper part of Christ in red, nimbed, holding a reed.

f. 210. *Tierce.* In the D of Deus is a spear-head.

f. 213 b. *Sext.* In the D of Deus is a representation of the three nails.

- f. 216 b. *None.* In the D of Deus is the sponge on a split reed.
f. 219 b. *Vespers.* In the D of Deus is a gold cross on a light blue ground patterned with gold.
f. 224. *Compline.* In the C of Converte is a crown of thorns.
f. 231. *Hours of the Cross.* In initial D the Virgin with the dead Christ on her knees.
f. 235 b. *Hours of the Holy Ghost.* In the D of Domine is a Dove from which issue rays of gold.

Besides the above historiated initials there occur eight initials with flowery borders similar to those that accompany the historiated initials. Seven blank leaves occur separating various services. The vellum is fine and white and the condition of the whole book is excellent.

H. Y. T.

LXXIX. CHRISTINE DE PISAN: L'ÉPÎTRE D'OTHEA
À HECTOR.

Purchased of E. Rahir, Paris, May 1904.

Vellum, $11\frac{1}{8} \times 8\frac{1}{8}$, ff. 51, 3 columns of 37 lines, sometimes more, generally less. The central column from f. 4b onwards consists of a stanza of four lines, the *Texte*, above which is an illustration in grisaille. The left hand column is headed 'Glose,' the right hand column 'Alegorie.' The unoccupied portion of the second column is frequently filled by the 'Glose' or 'Alegorie' as they happen to require additional space. Cent. xv, c. 1430. French.

Binding: red morocco of the xviiith century, French, with gold tooling, lettered "Epitre de Othea MSS." Edges gilt. No marks of ownership.

Collation: 6 sections of 8 leaves with 4 of another section at the end—the last leaf blank. Catchwords, except in the case of f. 8 v., where it has probably been cut away in binding.

Contents. The letter of Othea to Hector in verse with the 'Glose' and 'Alegorie' thereon continued through a hundred and two pages, ff. 1–51. To each of the 100 verses of the poem is attached a miniature in grisaille, executed with a good deal of taste and skill and in a style at its best not unlike the grisaille miniatures in Queen Mary's Psalter at the British Museum (Royal MS. 2 B VII). It is noticeable that sometimes in this MS. as throughout that which was used by Stephen Scrope for his English translation (see George F. Warner's Edition of that work for the Roxburghe Club 1904) the Latin quotations from the Vulgate with which Christine usually ends her glosses and allegories are omitted. Similarly Christine's introduction is absent, whether to Louis of Orleans or to the Duc de Berry. The introductory poem to Louis of Orleans which occurs in some of the MSS. and which is printed in the edition of 'Les Cent hystoires de Troye' published by Philippe le Noir, Paris 1522, is more interesting than all

the rest of the book on account of its personal allusions to Christine, the earliest of famous European authoresses. After some opening verses in which she lauds her patron as the flower of all excellence, she proceeds as follows :—

* * * * *

A vous aussi noble prince excellent
 Dorleans duc Loys de grant renom
 Filz de Charles roy quint diceluy nom
 Qui fors le roy ne congnoissons greigneur
 Mon tres loue et redoubte seigneur
 Dhumble vouloir moy poure creature
 Femme ignoran de petite estatute
 Fille jadis philosophe et docteur
 Qui conseiller et humble serviteur
 Vostre pere que Dieu face sa grace
 Et jadis vint de Boulongne la grace (grasse)
 Dont il fut ne par le sien mandement
 Maistre Thomas de Pisan autrement
 De Boulongne fut dit et surnomme
 Qui solennel clerc estoit renomme.

* * * * *

Surely a modest little literary lady, the precursor by some 400 years of 'little Burney,' Miss Edgeworth, and Charlotte Bronte, with the difference however that whereas the literary ladies of recent times have almost invariably owed their fame to novels, Christine excelled alike in History, Poetry and Fiction. Moreover she stood absolutely alone among the women of her generation, and at her death at the age of 68 in 1431 it was not for centuries that any woman arose of equal literary reputation. Indeed it may be doubted whether any such has yet arisen.

The present MS. is in excellent condition, the margins not much reduced by the binder, the writing upright and legible in a fair current hand. With the few exceptions noted above this MS. seems quite perfect.

Copies of the 'Histories of Troy' are so numerous that it must have been a very popular book in its day. Its contents have little interest for modern readers save in so far as they indicate the taste of the generation for which they were written.

Initials. These are all of an ornamental nature, gold letters on a background of blue or red with filigree patterns traced on them in white. There are no pen-work initials.

Miniatures. There are a hundred miniatures in this MS., one to each *textus*. These occupy the space above the *textus* in each case at the top of the central column, and measure 3 inches in width by $2\frac{1}{2}$ inches in height. The figures are in grisaille, the sky, turf, &c., &c. occasionally tinted with a light wash of yellow, green, pink or blue. No gold is used. The drawing is spirited and fairly good. The volume is scarcely up to the level of my collection, and I should not have bought it had it not been for my desire to possess a copy of one of Christine's works of which few come into the market.

1. f. 1. Hector, enthroned, receives from a messenger, who kneels before him holding his horse's bridle in his left hand, a sealed letter bearing the words *A mon cher*. Hector wears a mantle and broad gold chain. At the back of the throne is a rich hanging. On his head is a sort of nightcap, the pendent back drawn forward so as to shade his eyes.

2. f. 2. The goddess Temperance in long robe and hanging sleeves. She has scales in her right and a compass in her left hand, the points resting on the green ground.

3. f. 2 v. Hercules, clad in skins, shoots an arrow at a winged dragon (Cerberus) before Hell-mouth.

4. f. 3 v. Two devils drive two men into the open mouth of Hell within which are seen three of the damned.

5. f. 4. Perseus on winged horse Pegasus rescues Andromeda from a dragon.

6. f. 4 v. Statue of Jove on pedestal with spear and shield.

7. f. 5. Venus, enthroned with canopy of fleurs-de-lis, holds an arrow in either hand towards two men on her right and three women on her left hand.

8. f. 5 v. Statue of Saturn on pedestal. He has a shield in his right and sickle in his left hand.

9. f. 6. The figure of a man crowned with laurel holding up his hands. The Sun, Apollo or Truth, shines above.

10. f. 6 v. Figure of a woman. The Moon, Phœbe, shines above.

11. f. 7. An armed man (Mars) with sword and halberd stands facing several soldiers armed with shields.

12. f. 7 v. A very rustic Mercurius pipes to a cowherd.

13. f. 8. Minerva enthroned in the centre hands to one man a coat of mail, to another a helmet.

14. f. 8 v. Minerva enthroned with sword and shield.

15. f. 9. Penthesilia on horseback leads a band of Amazons to the right.

16. f. 9 v. Narcissus leans over a fountain into which however he does not look.

17. f. 10. Athamas with uplifted sword is slaying his child. His wife and another child lie dead.

18. f. 10 v. Aglaros bars the entrance to the house to Mercury from jealousy of her sister, his wife.

19. f. 11. Ulysses armed on one knee takes out the eye of Polyphemus lying down.

20. f. 11 v. Latona carrying two children crosses a stream in which are four frogs.

21. f. 12. A boy Bacchus crowned with ivy leaves and holding a glass of red wine.

22. f. 12 v. Pygmalion on the ground, contemplates his statue on a pedestal.

23. f. 13. Diana with two attendants by a stream.
24. f. 13 v. Ceres watches a husbandman driving a wheel plough with two horses.
25. f. 14. Isis enthroned amid a grove of trees.
26. f. 14 v. Midas crowned and with ass's ears sits in judgment. Two musicians play before him on a flute and harp respectively.
27. f. 15. Two devils drag a woman, two youths and a man into the Hell mouth.
28. f. 15 v. Cadmus about to slay a dragon, castle in the landscape.
29. f. 16. Io represented as a cow with a woman's head.
30. f. 16 v. Cowherd leans on his staff enchanted, goddess leads away his cow.
31. f. 17. Four armed men contemplate Achilles lying in his coffin in full armour.
32. f. 17 v. Cassandra standing by an altar addresses two men.
33. f. 18. Two men in a sail boat pray to Neptune's statue on land.
34. f. 18 v. Death with a bow and three arrows on a grey horse.
35. f. 19. Youth in tunic and long sleeves detained by a lady.
36. f. 19 v. Memnon in full armour on a white war-horse.
37. f. 20. Laomedon crowned refuses the request of Jason's messenger. Ship laden with armed men to the left.
38. f. 20 v. Pyramus lies dead. Thisbe kills herself with his sword beside a stream.
39. f. 21. A physician examines liquid. Near him a reading-desk with books.
40. f. 21 v. Achilles slain by two armed men.
41. f. 21. Busiris is killing a man. Two corpses lie near.
42. f. 22 v. Hero from the shore near her tower watches the body of Leander floating in the Bosphorus.
43. f. 23. Helen, crowned, with ladies and soldiers.
44. f. 23 v. Aurora stands beside a great swan with female head.
45. f. 24. Pasiphae stands beside a bull.
46. f. 24 v. Illustrating the story of Adrastus.
47. f. 25. Cupid enthroned and with wings bids farewell to a youth with bow and arrows.
48. f. 25 v. Illustrating the story of the fair Coronis and the crow.
49. f. 26. Figure of Juno in the costume of the day.
50. f. 26 v. King Adrastus approaches Thebes against the advice of Amphiaraus, who accompanies him. Eight armed men follow them.
51. f. 27. Figure of an old man apparently talking too much.
52. f. 27 v. Two birds, meant for crows, sitting in a small tree.
53. f. 28. Ganymede (mentioned by mistake for Hyacinthus) being killed by the iron bar which he had thrown in rivalry with Phœbus. The bar thrown by Phœbus has gone out of sight.
54. f. 28 v. Medea to the left holds a casket. Jason with uplifted finger speaks to her.
55. f. 29. Perseus attacks with his sword a dragon, from whose mouth issue flames. The dragon has already been wounded in the breast.
56. f. 29 v. Mars and Venus in bed, discovered by Vulcan and another. Venus wears a nightcap.
57. f. 30. Tomyris, Queen, not of the Amazons, or Femeni, but of the Scythian Massagetæ, having conquered Cyrus is about to have his head cut off. The Queen, crowned, holds his helmet in her right hand, and with her left points to the head of Cyrus, which a female executioner is about to strike off. Seven armed followers behind the Queen. An attendant maiden holds a spear.

58. f. 30 v. Medea standing near a dresser with phials, &c., talks to Jason.
59. f. 31. Acis and Galatea in the crevice of a rock making love are overwhelmed by a foul giant, who seems to be pouring fire out of a cup.
60. f. 31 v. Discord is represented throwing the apple to the three goddesses who sit at a table.
61. f. 32. Laomedon stands in front of a walled city grievously wounded. Armed men fight on the right.
62. f. 32 v. Two female figures, presumably Semele and Juno, disguised.
63. f. 33. Several ladies on horseback with dogs hunt a buck, which turns its head to look at them.
64. f. 33 v. Arachne is weaving at a loom which she works with her feet. A large spider to the left indicates her subsequent fate.
65. f. 34. Adonis with several dogs attacks a wild boar.
66. f. 34 v. A battle rages round the gate of Troy.
67. f. 35. Orpheus plays on his lute to birds, beasts and reptiles, who surround him listening.
68. f. 35 v. Paris reclining; the three goddesses stand near, one holding an apple.
69. f. 36. Antæus on horseback with two dogs comes upon Diana and three nymphs bathing.
70. f. 36 v. Orpheus plays to Eurydice, who stands nude in Hell-mouth.
71. f. 37. Ulysses brings jewels and arms to the house of Thetis, who has disguised her son Achilles as a maiden. The disguise is betrayed when Achilles takes no interest in the jewels, and seizes the arms with rapture.
72. f. 37 v. Atalanta beating one of her lovers in a footrace.
73. f. 38. Paris, with apple in hand, and the three goddesses before him.
74. f. 38 v. Fortune turns her wheel.
75. f. 39. Paris in the enjoyment of female society, which he prefers to war.
76. f. 39 v. Cephalus, walking through a wood and hearing the leaves rustle, hurls his lance and kills his wife Procris.
77. f. 40. Group of men, central one crowned, engaged in animated discussion.
78. f. 40 v. Individual in bed being visited by Morpheus.
79. f. 41. Alchion walking disconsolately on the shore watches her husband Ceys sailing away in a ship with two companions.
80. f. 41 v. The youthful Troilus advising King Priam.
81. f. 42. Calchas interpreting the oracle to three Greeks before an altar.
82. f. 42 v. Hermaphroditus bathing.
83. f. 43. Ulysses playing chess with a young man.
84. f. 43 v. Cressida riding to left accompanied by three men.
85. f. 44. Hector on horseback thrusts a spear through Patroclus, who falls backwards from his horse.
86. f. 44 v. Echo and Narcissus conversing in costume of the period.
87. f. 45. Apollo pursues Daphne, who gathers up her long-trained dress in her flight.
88. f. 45 v. Andromache relates her dream to Hector, who is about to mount his war-horse; an attendant holds his helmet.
89. f. 46. Group of armed men outside a castle, representing the capture of Babylon.
90. f. 46 v. King Priam and Andromache endeavour to dissuade Hector, who is on horseback, from going to battle.

91. f. 47. Hector, without his shield, kneeling on a prostrate warrior, is thrust through by Achilles from behind with a spear.
92. f. 47 v. Polibetes on the ground pierced by a lance; another knight lies dead beside him.
93. f. 48. Polyxena and three male personages stand round the bier of Achilles, who had loved her.
94. f. 48 v. The death of Ajax, who went into battle with his arm exposed.
95. f. 49. Antenor plots treason against Troy.
96. f. 49 v. The wooden horse brought over the wall into Troy.
97. f. 50. Four warriors set fire to a tower (Troy).
98. f. 50 v. Circe crowned, with a page carrying drugs, contemplates a boar with a man's face (Ulysses).
99. f. 51. Ino crowned, attended by two ladies, shows a sack of roasted corn to two husbandmen.
100. f. 51 v. A woman (the Sibyl) on a mountain side shows Augustus crowned a vision of the Virgin and child in the sun.

In perusing this volume it is at first difficult to account for its great popularity in the xvth century. Remember however that the readers were Knights and that each of Christine's hundred little stories refers for the most part to some knightly action of Homeric times, in a few lines of common-place intelligible verse, of which in the 'Glose' she gives full particulars, more or less accurate, and from which she proceeds in the 'Alegorie' to deduce a moral suitable to the Christian ethics of her own day. The world was young then; and a child's book with a picture to illustrate each childish story may have been pleasant reading to the Knight in his château or the Courtier in the Palace. It is pleasing to know what interested these early Frenchmen and formed an important part of their light reading.

H. Y. T.

41 LXXX. HORAE (SALVIN).

Purchased from the Misses Salvin through Bickers and Son, July 1904.

Vellum, $12\frac{3}{4} \times 8\frac{3}{4}$, ff. 128 + 40, 22 lines to a page. Cent. xiii late, in a magnificent English hand.

Binding: dark blue morocco with fine gold tooling (of cent. xvii late?).

On the flyleaf:

This book was y^e gift of my vncl^e Nicholas Salvin 1685 [signed] Jarrard Salvin.

On f. 1 a in a hand of cent. xv-xvi, very faint

Iste liber pertinett ?Gregoreus ?W.... et.

It has the book-plate of W. T. Salvin, Esq., Croxdale (cent. xix).

Collation: 1¹⁰-4¹⁰ 5¹⁹ (7, 8 canc.) 6¹⁰ (wants 4) 7¹⁰-10¹⁰ (wants 4) 11¹⁰ 12¹⁰ (four are left in place, the other six follow f. 122, and are out of order) 13¹⁰: followed by 40 leaves of blank parchment bound in to make up thickness.

Contents:

Hours of the Virgin (use of Sarum) f. 1 b

With many *Memoriae* in Lauds.

The end of Compline is slightly defective.

Hours of the Holy Ghost 46 b

1st Vespers, f. 46b, Compline f. 52, Matins (f. 1 gone) f. 54, Lauds f. 62, Prime f. 66b, Sext f. 77b, None (called Tierce) f. 80b, Vespers f. 84, Compline f. 88b.

Hours of the Trinity (a leaf of text gone at the beginning) 93

1st Vespers f. 93, Compline f. 95b, Matins f. 99 (with 9 lessons), Lauds f. 111, Prime f. 117b, Tierce f. 124b, "None" f. 128, ending imperfectly f. 128b.

Some short rubrics are in French, e.g. f. 63b, *querez cette saume deuaunt* f. 65 (lower margin), *Querez Cantate e Laudate en le laudes nostre dame*: and others of the same kind.

The best clue we have to the provenance of the book is given by the *Memoriae* in Lauds of the Virgin which are unwontedly numerous, occupying ff. 13 to 28. They are for

The Virgin, the Holy Ghost, the Trinity, the Cross.

SS. Michael, John Baptist, Peter and Paul, John Evangelist, Andrew, James the Great, Thomas, Philip and James, Bartholomew, Matthew, Simon and Jude, Matthias, Barnabas, Mark, Luke.

SS. Stephen, Innocents, Laurence, Thomas of Canterbury (scored through), George, Nicholas, Martin, Leonard, Giles, Gregory, Eadmund (Abp), Adrian, Eadmund (K. M.), Francis, Benedict, Robert, Richard (of Chichester), Vincent, Christopher, Eustace, Bernard, Dominic, Blasius, Pantaleon, Lupus, Leger.

SS. Mary Magdalene, Anne, Katherine, Margaret, Agnes, Agatha, Cecilia, Lucy, Juliana, Christina, Faith, Felicitas, Euphemia, Anastasia, Virgin Martyrs (? Ursula), Cuthburga, "Edtheldrida," Scholastica, Radegund, Petronilla, Edith.

All Angels, All Saints.

The *Memoria* for St Robert is as follows :

Ant. Pater sancte pastor precipue
nunc ut ante rapaces obrue
lupos stante de muro strenue
 proprie diocesis
O roberte robur ecclesie
casus uerte iam syon filie
et auerte ueri sub specie
 ne subintret heresis.

Ora pro nobis beate roberte. Ut digni etc.

Oremus. Deus [qui] pro cuius fide et ecclesia gloriosus pontifex robertus robustus extitit propugnator et eiusdem in eadem strenuus et infatigabilis predicator • concede nobis propicius sui memoriam deuote recollentibus eius meritis et intercessionibus insurgentium luporum sic morsus euadere ut cum eo in celestibus feliciter possimus conregnare p. d. n.

There are only two Bishops Robert for whom places in the Kalendar have been claimed : Robert Betun of Hereford (ob. 1148) and Robert Grosseteste of Lincoln (ob. 1253). It is to the latter that I believe this *memoria* to refer. The evidence is not absolutely clear. If Grosseteste be intended, why are not Hugh the Bishop and Hugh the Martyr of Lincoln mentioned? If Betun, it is even more surprising to find neither Ethelbert nor Thomas of Hereford. It must be remembered, however, that we are not dealing with a

Kalendar but with a set of *Memoriae* whose selection was dictated by personal preferences: and in these *Memoriae* the occurrence of Edmund the King and Etheldreda (coupled with the general style of decoration in the book) is suggestive of Eastern rather than of Western England¹.

Neither of these Roberts was ever properly canonized. Application was made for the canonization of Grosseteste but without effect. Betun was of a strictly local celebrity and this fact is another obstacle to the idea that he can be the person meant here.

The Decoration of the book is of the first order. It consists of

1. Full-page frontispieces to the main divisions.
2. Large historiated initials to the Hour Services, and a few smaller historiated initials.
3. Smaller but still large decorative initials to Psalms, Collects, etc.
4. Partial borders.
5. Line-fillings in outline or colour.

I. Full-page frontispieces, of these two remain.

f. 16. *Hours of the Virgin*. A great initial D in pink, blue and vermillion on patterned gold ground: scroll work at the extremities on L. (each containing six small beasts and two human figures): the whole in rectangular frame half-blue, half-pink (patterned) edged with gold. Above, a mass of scroll-work; below, two lines in capitals (pink and blue, on blue and pink ground: insertions of gold and colour) similarly framed. The text of the whole page is

Domine labia mea aperies.

The D is filled with a composition in colour representing a Jesse-tree, Jesse nimbed and bearded in vermillion robe lies with head on hand (to L.) in bed with dark coverlet. From his body springs the tree. Up the centre in five elliptical medallions are five figures. David with harp, two more kings, the Virgin crowned, and Christ beardless with open book blessing, on either side of Him is a seraph. At the sides of the other figures (slightly below them) are ten Apostles with books.

In irregularly shaped spaces on R. and L. are eight scenes:

1. At bottom on L. Joseph on L. Mary on R. nimbed in a group of seven men. (Either the Espousals, or Joseph debating whether to put Mary away privily.)
2. L. The Annunciation. Angel on L. with scroll: *Ave maria gratia plena*. The Virgin stands on R. Desk by her with book.

¹ The occurrence of Cuthburga and Edith, pointing as it does to Sarum, may be due to copying of a Sarum archetype, but it is noteworthy. Is anything to be made of the position assigned to St Francis (before St Benedict)? Note however that if St Francis is specially honoured, St Clare is not mentioned. The loss of the Kalendar is here specially lamentable.

3. *L.* The Nativity. The Virgin in bed, head to *L.*, a woman on *L.* Joseph sits on *R.* In *C.* manger with the Child, ox and ass (heads only).
4. At top on *L.* Shepherds; Angel on *R.* with scroll. *Gloria in excelsis deo.*
5. „ *R.* Adoration of the Magi. The Virgin crowned with the Child on *R.*
6. *R.* The three Kings in bed. Angel on *L.* with scroll: *Per aliam viam reversi.*
7. *R.* The Presentation. Joseph and maid (with candle) on *L.* Virgin and Child in *C.* Symeon behind altar on *R.*
8. *R.* The Flight into Egypt. The ass led by Joseph to *R.*

The work of this is exceedingly fine: but the page has suffered from rubbing and discoloration to some extent.

2. f. 46b. *Hours of the Holy Ghost.* The general arrangement is like that of the last, but the gold ground is plain, and there is but one rectangular projection on *L.* Nor is there any scroll work outside. The text (arranged as before) is

Deus in adiutorium meum intende.

The bands of pink and blue composing the frame have been left quite plain, and look unfinished. I am doubtful whether the work is by the same hand as no. 1.

The initial contains four pictures, two in circular medallions at top and bottom, and two of semicircular form at the sides.

a. Top. The Ascension. The Virgin in *C.* facing *L.* A group of Apostles on each side. The feet of the ascending Christ in a cloud above.

b. Below. Pentecost. The Virgin seated full face in *C.* Six Apostles seated on *L.* five on *R.* The Dove descends from a cloud above.

c. *L.* *Noli me tangere.* Magdalene kneels between two trees on *L.* Christ with red resurrection cross, in blue robe, on *R.*

d. *R.* Incredulity of Thomas. Thomas, beardless, with book, touches the side of Christ, also with book, who stands on *R.* holding up His arm.

In both scenes Christ is beardless.

3. On f. 92b (*Hours of the Trinity*) there has been a similar full-page painting, pasted to the leaf on a thin piece of vellum, which has unfortunately been removed. The main design is faintly traceable (especially on the recto of the leaf) and the text *Deus in adiutorium meum intende* is decipherable. Small figures are perceptible in the initial and the most conspicuous looks like the St John in a crucifixion.

II. Smaller historiated initials.

1. f. 2a. *Matins of the Virgin.* The Betrayal, rather rubbed.

2. „ *Venite.* A Benedictine monk in a chair on *R.* birches a kneeling penitent. Three people on *L.*, one with book. The Divine Hand in a cloud above. I do not think this represents the penance of Henry II at Becket's tomb, but an ordinary scene of penance.

3. f. 7. *Lauds.* Christ, with two Jews before Pilate (?) who is on *R.* in peaked headgear with crossed legs and sword.

4. f. 10*b*. *Cantate*. Three clerks sing at desk. On *L.* a woman(?) kneels in a tower pulling two bellropes. Bells are seen above, and a weathercock on top.

5. f. 19. *Prime*. Christ (with book) with three Jews (two are almost black-faced) before Caiaphas(?) who has Jews' cap and blank scroll.

6. f. 29. *Veni creator*. Pentecost. The Virgin seated in the midst of the Apostles. The Dove cross-nimbed descends from cloud.

7. f. 32*b*. *Tierce*. Christ (with book, beardless) with two Jews before Pilate on *L.* who sits cross-legged pointing up. In the margin on *L.* is Pilate standing washing his hands, a servant on *L.*, a towel on his shoulders, pours water and holds basin.

8. f. 35. *Sext*. On *R.* Christ seated blindfold with book, blessing: He wears a red regal crown. Two mockers on *L.* On *L.* Peter's denial. A maid on *R.* seizes his hand and speaks. A fire on the ground between them. In the margin on *L.* Peter sits weeping. At the top of the border is the cock crowing.

9. f. 37*b*. *None*. Christ bound full face to a slender green shaft in *C.* is scourged by two men with whip and birch-rod.

10. f. 40. *Vespers*. Christ on green cross (on ground of pink and blue), the rest of the field being gold, as usual. Longinus on *L.* pierces His side and points to his eye. Stephaton on *R.* holds the bucket and offers the reed with a cup on the top. A small figure nails the feet of Christ to the cross, and two others (mounted on the initial) nail His hands.

11. f. 43*b*. *Compline*. Christ with resurrection cross steps out of the tomb, over the lid (which has a floriated cross). Two angels at the sides adore. In *C.* below in an arch, four soldiers sleep.

12. f. 54. *Matins of the Holy Ghost*. St Andrew beardless in blue is bound by two men to a saltire cross. In margin in pencil is scs andr....

13. f. 66*b*. *Prime*. St Paul, his eyes bound with Plautilla's handkerchief, kneels facing *R.* Divine Hand above. An executioner in scarlet tunic on *L.* with raised sword seizes his hair.

14. f. 74. *Tierce*. On *R.* St John in blue robe facing *L.* drinks poison out of a bowl. By his feet are seen the (heads of) the two dead criminals, on whom the poison had been tested. The ruler sits on *L.* crowned and cross-legged with sword.

In pencil in margin: Seint Jehan le euangeliste.

15. f. 77*b*. *Sext*. On *R.* St John Baptist in blue seen in the arched window of a stone tower. An executioner with raised sword clutches his hair. Salome on *L.* holds a basin. The executioner's head is rather damaged. In pencil in margin: seint Jehan le bap(tiste).

16. f. 80*b*. *None* (called *Tierce*). St Bartholomew, nude, lies head to *R.* on a dark coloured board. Four men, two seated in front, two standing beyond the board, flay his arms and legs. In margin in pencil: seint bar....

17. f. 84. *Vespers*. St James the Great in vermillion robe and broad hat, barefoot with scrip and staff addresses three men on *R.* two of whom have caps and one is hooded. These are probably meant for Hermogenes and Philetus with whom St James in his legend has dealings.

In pencil in margin: seint Jake.

18. f. 88*b*. *Compline*. St Laurence lies nude, head to *R.*, arms crossed, on a grid-iron with fire below it. Two men on the further side of it stir the fire.

19. f. 95*b*. *Compline of the Trinity*. St Edmund crowned girt with pink robe, otherwise nude, bound with arms behind him to a tree on *R.* He stands full face and

looks to *L*. Eight arrows are in his *R*. side. Two archers on *L*. shoot. In margin: seint....

20. f. 99. *Matins* (larger initial). St Thomas of Canterbury in blue mantle over pink kneels on *R*. and turns back to *L*. Edward Grim behind him holds the cross-staff, the head of which projecting at top of the picture is obliterated (as are the faces of these two). The four knights on *L*.: one wounds Grim's arm and Becket's head with his sword. They are in mail with coloured surcoats.

21. f. 111. *Lauds*. St Nicholas in mitre and chasuble with crosier, on *R*. puts a red ball (=a purse of money) through a small window in a stone wall: on *L*. (within the house) an old man in bed, and his three daughters standing, two of whom hold similar balls.

22. f. 117 *b*. *Prime*. St Katherine seated between two tall uprights on *R*. which support two wheels (green and white) set with knives. Half a wheel, with flames, falls on *R*. upon the heads of five or six fallen people. On *L*. sits the king crowned and cross-legged with sword. In margin: seinte katherine.

23. f. 124 *b*. *Tierce*. St Margaret facing *R*. in blue rises with joined hands from the back of a two-legged winged dragon (vermilion, pink and green). The tail of her robe hangs from his mouth.

Borders. Many of the initials spread out into partial borders of excellent work. In the lower margin of f. 2 *a* is a fine peacock with gold and silver tail standing on a coloured fleur-de-lys pedestal.

Of the purely decorative initials in gold and colour which measure something like $1\frac{1}{2}$ inches square, this book possesses an extraordinary number. I reckon them at 293 and they are all of quite excellent design and execution.

The line-fillings are nearly always decorative patterns in lines of red, blue and gold: but on two pages (ff. 58 *b*, 59 *a*) another artist (in all probability) has broken out into grotesque and animal forms, reminding one of those in the Windmill Psalter once the property of Mr William Morris. To that book this one seems to me to have a certain likeness in general aspect.

The volume is unfortunately only a fragment¹. It probably once contained at least a Kalendar, Penitential Psalms and Litany, and Office of the Dead in addition to what now remains. It is a very early and a wonderfully stately and beautiful specimen of a Book of Hours.

¹ Evidently f. 11 from its soiled state was once much exposed. The misbinding of the leaves of quire 12 also tells a tale of the chequered fortunes of the book.

M. R. J.

91 LXXXI. VITA CHRISTI ETC. ICONIBUS DEPICTA.

From the Library of the Earl of Ashburnham, Appendix no. lxxii., purchased May, 1897.

Vellum, $9\frac{3}{8} \times 7$ inches, 20 ff. painted on each side except the first and last, which are painted on one side only and pasted down against the binding. Cent. xiv., first half, Italian.

Binding: crimson morocco, covering probably original boards. From a cutting from the Catalogue of Rev. David Thomas Powell's sale (Puttick and Simpson, August, 1848, Lot 853) it appears to have had then the original binding with brass bosses.

The 38 miniatures contained in this volume are executed in colours and gold on a deep blue ground within borders of red and blue, measuring each $7\frac{3}{8} \times 5\frac{1}{2}$ inches. They have been attributed by experts to various artists, some leaning to a Sienese connection and the school of Duccio. Mr Fairfax Murray, however, thinks that they are not Sienese or pure Florentine.

The miniatures are as follows :—

1. *King David crowned.* The crown is sketched in in black on the broad gold halo. The left hand raised as though preaching, the head powerfully drawn with grey hair and beard turned to the right, blue tunic extending to the ankles bordered with yellow at the cuffs and round the bottom with pattern derived from oriental lettering traced in white. His right hand holds a scroll inscribed MISERER[E ME]I D[OMINE]. Over the blue robe is a salmon-coloured mantle tied at the throat. Background of deep blue. He stands on a green floor, the feet reddish grey, with shoes open at the instep. A white scroll pattern borders three sides of the blue background and the upper side of the green floor.

2. *The Annunciation.* Gabriel on *L.* with red wings and bare feet, nimbed, carries a white sceptre in his left hand, and with two fingers of right hand raised addresses the

Virgin, also standing and nimbed. The Deity above, in a circular frame, holding a red book, blesses. A white dove descends from Him to the Virgin. Colours of clothes as in no. 1, but the Virgin's blue mantle is lined with green and covers her head.

3. *The Visitation.* The Virgin with attendant in red over green, both nimbed, embraces Elizabeth at the door of a building on *R.*, green with red pantiles.

4. *The Nativity.* An outdoor scene. The babe lies in a stone manger swaddled with white. A red cow and dark grey ass look into the manger. Behind three Angels in blue, green, and red peer over conventional rocks. In front lies the Virgin on a red mattress, with head to the right, looking away from the babe. Joseph sits below on *R.* meditating.

5. *The Adoration of the Magi.* One of the Kings, grey-haired and bearded, his crown lying on the ground beside him, kneels and presents his offering—a pyx-like box. Two others wearing their crowns stand behind him holding similar boxes. The Virgin sits on a stone chair on *R.* holding the swaddled child, who reaches forward to receive the offering. One of the younger Kings points to the star, red on a blue ground.

6. *The presentation in the Temple.* The Virgin presents the child clothed in red to Simeon, behind whom on *R.* is Anna. Joseph on *L.* behind Virgin holds two doves. The altar has a patterned front, red predominating, and a roof above supported by slender columns, with low pediment.

7. *The flight into Egypt.* The Virgin seated on an ass holds the child swaddled in white. A youth in red, with a club in his left hand, leads the ass. Joseph follows. Conventional green rocks in the background and two trees.

8. *Christ and the Doctors.* Christ in red, with hand raised blessing, sits on a spacious throne. Eight doctors sit below, four on either side. Joseph and the Virgin, with raised hands as in prayer, are seen entering in the background.

9. *The Baptism in Jordan.* Christ stands nude and nimbed in the Jordan up to his middle. John on *R.* baptizes him, pouring water on his head from a shell or small cup. He is clad in a skin under a pink mantle, which he holds back with his left hand. A white dove descends from above Christ's head, its downward path indicated by five red rays. On the left an Angel holds a blue garment, and another a green. Three fish in the river.

10. *The Miracle at Cana.* An interior with panelled ceiling. Christ and the Virgin look on while a youth on *R.* pours water into one of four great jars. Behind him another youth holds a black-handled knife. Christ blesses, the Virgin holds up her right hand in amazement.

11. *The Magdalene in the house of Simon the Leper.* Christ seated at the head of a table on *L.* and blessing, has on his left Peter, between whom and John sits Simon. The Magdalene kisses Christ's foot, which she clasps with both hands. She has long brown hair and no hood and a red cloak over blue. The table has two dishes of fish, wooden bowls, wine glasses, knives, rolls, &c., and a tablecloth with square pattern fringe and blue border.

12. *The Raising of Lazarus.* Christ stands on the right with raised arm blessing. Lazarus in grave clothes sits up in his stone sarcophagus. Mary and Martha kneel looking up at Christ with hands raised in prayer. Behind them stand eight men. Behind Christ are Peter and John nimbed with white circlets. This is a stately composition reminding of Duccio.

13. *The entry into Jerusalem.* Christ riding from *R.* on the ass and blessing is about to enter the gate of Jerusalem. Five youths at the threshold scatter palms and hold garments. Four old men look on from behind. Zacchæus leans one hand against a tree. Two apostles follow Christ on foot.

14. *The last Supper.* Christ with eleven apostles sits at a long table. He hands a morsel to Judas, who sits opposite, a small figure on wooden stool holding up his hand protesting innocence. The table furnished as at Simon's, but with a lamb in a large dish. John leans his head on Christ's shoulder. Judas, though nearer, is about half the size of the others.

15. *Christ washing Apostles' feet.* Christ kneeling in front washes Peter's right foot. Peter holds up his right hand astonished. The other apostles seated look on from behind.

16. *The Agony in the Garden.* Christ kneels in front, blood falling from his hands and feet. The hand of God blesses from above on *R.* Behind are rocks and trees and three apostles sleeping.

17. *The Betrayal.* In the centre Judas kisses Christ. Behind Judas eight soldiers with helmets and lances and a cresset borne aloft approach. On *L.* Peter with a knife stands behind Malchus, who kneels and holds up his hands. Christ blesses Malchus with his right hand and holds a red book in his left. On *R.* are two youths unarmed, one with a torch. Judas is a youth with long brown hair.

18. *Christ brought before Pilate.* Pilate sits on *L.* on a canopied throne, with a handsome face and rolls of brown hair. Christ stands before him with hands extended as if arguing. A youth affects to strike him with open hand. Eight soldiers in Roman armour follow Christ.

19. *The Scourging.* An interior. Christ in the centre tied to a pillar, nude except for a white loin cloth. Two youths one on each side are about to strike him with scourges.

20. *The Mocking.* Christ sits in the centre on a sort of throne, his eyes bandaged and with wand in right hand. Jews on either side threaten or strike him with sticks. One kneels on *L.* and blows a horn.

21. *Christ bearing his Cross.* Christ in a long pink garment carries his cross. The Virgin behind him on *L.* in blue. Five soldiers helmed accompany. One holds a halter slipped round the neck of Christ, and a bearded man in green carries a hammer. In front on *R.* a youth blows a horn and holds a club in his left hand.

22. *Christ ascending his Cross.* Christ ascends his cross by a ladder. On the right one youth hands him a hammer, another carries three nails in a basket. Behind them three helmed soldiers, of whom two have spears and the third a sponge on a stick. On the left Mary and probably Mary Magdalene, both nimbed, look up at the ascending figure. A youth and an older man look on sympathetically. At the foot of the cross a skull and green ground. Similar subjects are found in two French *Bibles moralisées* of the thirteenth century, Cod. 1179 and 2554 at Vienna.

23. *The Crucifixion.* Cross as before. Attachment by three nails. Mary and John stand on either side and look up at the Christ. Blood streaming from his wounds.

24. *The Lamentation over the dead Christ.* Background of green rocks with the cross in the centre. Mary on *L.* has the body on her knees and contemplates it. The Magdalene on *L.* holds up her hands in grief. John kneeling on *R.* holds the left hand. Peter holds the feet. Other women and an apostle kneel behind.

25. *The Resurrection.* Christ stands triumphant on the tomb, clothed and sandaled, and holding a banner with red cross in his left hand. A full-armed soldier sleeps below. Two others sit one on either side in red cloaks, also sleeping. Green rocks and two trees in the background.

26. *The Maries at the Sepulchre.* Same scenery. An angel with red wings, face, hands, and feet sits on the edge of the now open tomb, and talks to the three Maries who stand on the left. The Magdalene holds her alabaster box. The angel wears a yellowish tunic with broad bluish border patterned.

27. *Noli me tangere.* Similar scenery. The Magdalene kneels with praying hands at the feet of Christ, who stands on *R.* The wound on the hand of Christ has disappeared.

28. *The walk to Bethany.* Christ in the centre clad in a hairy garment with staff and scrip walks to *R.* Two apostles accompany him, each carrying a scroll. Similar scenery of green rocks and tree.

29. *The Supper at Emmaus.* Christ clad as in last picture sits at table, an apostle on either side. Three dishes of fish on the table, three glasses of red wine, bread, &c. In his left hand Christ holds a loaf, and his right is raised. The tablecloth is yellow, with blue border. Alcove of stone.

30. *Christ appears to the eleven.* Christ stands in the centre of a green alcove. The eleven sit on either side listening. John not prominent.

31. *The unbelief of Thomas.* Same alcove. Christ stands with raised right arm. Thomas puts his forefinger into the wound. Eleven apostles stand behind him.

32. *The Ascension.* Christ in the centre enthroned in a mandorla, with raised right hand and a book in his left. Six apostles on either side look upwards. The Virgin in the centre stands under the mandorla.

33. *Pentecost.* The twelve sit, a red tongue of fire descending on each head from a crimson orb in the centre of the roof above them.

(Here begins a series of four pictures relating to a saint.)

34. In the centre a donkey with panniers filled with figs (?). A saint clad as a monk in grey edged with white gives figs with both hands to six poor men on *R.* To *L.* are two others, one young, the other old. Behind is a wall and buildings with red roofs.

35. A youth on horseback clad in pink garment, with headdress of the same and gold spurs hands money to an old woman at the door of a building. The saint stands beside nimbed. He is clad as in 34, with raised hands and seems to expostulate. The woman has a coin in her extended right hand and her left hand is raised. She has a blue garment and a wimple. She seems to bargain with the youth. Background as before of green hill, tree, and red-roofed building.

36. The same saint kneels before a draped altar at the entrance of a red-roofed chapel on *R.* and with hands joined in prayer adores a cross.

In a lower compartment the saint holding a cross in his left hand addresses a crowd of twelve men sitting before him.

37. The saint lies in his coffin, which rests in the foliage of a tree. Two soldiers with helmet, spear, target, and dagger stand on guard at the foot of the tree. On *L.* kneel five women and on *R.* six men seeking to be healed. The woman in front kneels on a sort of litter, the man in front grasps two little wooden rests on which he supports himself.

We have thus five episodes from the life of a saint, viz. :—

1. Almsgiving.
- (?) 2. Exhortation to the rich to give alms.
3. Prayer.
4. Preaching.
5. Miracles after death.

In the absence of any identification of the Saint it would be interesting if anyone reading this could offer a suggestion on the subject.

38. A colossal Moses descending from his interview with the Deity addresses a crowd of Jews seated before him on *L.* He has horns and nimbus, and is clad in a grey tunic bordered below with yellow. A green cloak fastened over his left shoulder leaves both hands free.

H. Y. T.

LXXXII. NOYON PSALTER.

Bought of L. Gruel, Paris, April 3, 1905.

Vellum, $6\frac{1}{2} \times 4\frac{1}{4}$ in., 170 ff., 21 lines. Cent. xiii (c. 1270). French.

Binding: modern red velvet, in green morocco case by Gruel, lettered HORÆ XIII^{ME} SIÈCLE. The margins have been reduced, but are still wide.

Collation: a¹ b¹² c¹⁰-p¹⁰ q⁷ r¹⁰ s⁸ t². The sections are for the most part numbered in Roman numerals, showing that there were originally two sections at the beginning which are now represented by a single leaf, on the verso of which the Kalendar begins. Probably these contained astronomical and other tables. There is a hiatus before the two final leaves. Eleven lines have been erased to disguise it, on f. 168 b. F. 64 is incorrectly bound between ff. 72 and 74 and f. 73 between ff. 83 and 84. The second leaf of the text begins *dunt in eo*.

Contents:

Kalendar	f. 1 b
Psalter	14
Canticles and Athanasian Creed	134 b
Litany	144 b
<i>Quando fiat de beata virgine, Sabbato</i>	151
<i>Quomodo fiat memoria beate marie in adventu</i>	158
<i>Quomodo fiat de beata maria virgine a natali usque ad purificationem</i>	163 b
End of Mass of the Dead (the beginning lacking)	169

On f. 1 a there is part of a fifteenth century prayer invoking St Nicholas. On the final page is a hymn of the same date consisting of five verses, all the four lines of each of which begin with one of the letters of the name Maria, while in each verse all the lines have the same termination. The first verse is:

Mater amabilis maria no	} mine
Multo lucidior quocumque lu	
Muni me miserum mortis in li	
Malignis obuians tuo juua	

Provenance. Both Kalendar and Litany point conclusively to Noyon as the place with which the book was originally connected, though there is unfortunately no clue as to any early owner.

Kalendar. The feasts in the Kalendar are marked (1) *Principale*, (2) *Duplex*, (3) *In capis*, (4) *In albis*, (5) *xii l.*, (6) *viii l.* and (7) *commemoratio*. This is evidence that the book was for monastic use, although Psalms 9, 17 and 36 are without the Benedictine divisions. Each month occupies two opposite pages, the entries being in blue, red and black. On the second page there is usually a long rubric giving directions for calculating the dates of the movable feasts.

The entries specially connected with Noyon are: May 14, Ordinatio S. Eligii *duplex*. June 25, Festivitas S. Eligii ep. et c. *princ.* Dec. 1, Festivitas S. Eligii de ob. *princ.* Dec. 8, Oct. S. Eligii *in albis*. Sept. 10, Eunutii ep. et c. *duplex*. July 10, Trans. S. Eunutii ep. *in capis*. Nov. 27, Trans. S. Acharii ep. et c. April 11, Godeberte v. *xii l.* Oct. 16, Mummoleni ep. et c. *xii l.* Probably June 20, Dedicatio capelle S. Pauli apostoli, June 23, Dedicatio capelle S. Nicholai, and Sept. 3, Dedicatio capelle S. Marie refer to chapels in Noyon Cathedral.

Other entries worthy of mention are: Jan. 7, Tillonis c. *xii l.* (Solignac). Jan. 16, Fursei ab. *viii l.* (Péronne, Lagny s. Marne). Mar. 26, Humberti ep. *xii l.* (Maroilles). April 17, Ingressio Noe in archam. June 1, Reveriani m. *com.* (Autun). July 18, Oct. S. Benedicti ab. *xii l.* July 29, Lupi ep. et c. *duplex* (Troyes). Aug. 5, Memmii (Chalons) et Cassiani (Autun) m. *com.* Osoaldi regis. Aug. 25, Audoeni ep. et c. *xii l.* (He wrote the life of St Eligius.) Hunegundis v. *com.* (Homblières in Vermandois). Sept. 2, Justi ep. et c. *com.* (Clermont). Oct. 9, Richarii ab. *com.* Oct. 10, Gilleni c. *xii l.* (= Ghislain, Hainault). Oct. 16, Bercharii ab. *com.* (Luxeuil). Oct. 27, Florentii m. *com.* (Thilchatel in Burgundy). Nov. 26, Basoli ab. *com.* (Verzy, Marne). Dec. 11, Victorici, Fusciani, Gentiani m. *com.* (Beauvais). Dec. 12, Walarici ab. *com.* (St Valery, Somme).

Litany. There is nothing of importance in the list of martyrs, which ends Justine, Piate, Thoma. The list of confessors is sufficiently characteristic to be transcribed in full: Eligi ii, Lupe,

Eunuci, Silvester, Gregori, Marcialis, Hylari, Martine, Bricci, Ambrosi, Augustine, Remigi, Nicholae, Audoene, Germane, Medarde, Vedaste, Achari, Remacle, Amande, Humberte, Mum-molene, Gyslene, Jheronime, Benedicte, Maure, Fursee, Egidi, Tillo. The list of virgins ends Genovefa, Godeberta, Aurea, Balthildis. It will be seen that the important and significant names are common to Litany and Kalendar. It is needless to say that this is by no means always the case.

Collects. The collects after the Litany are as follows. They have rubrics usually confined to Psalters of an earlier date¹. (1) *Pro congregatione*: Deus cui proprium. (2) *Pro episcopis et abbatibus*: Omnipotens sempiterne deus qui facis mirabilia. (3) *Pro familiaribus*: Pretende domine famulis et famulabus tuis dexteram. (4) *Pro pace*: Deus a quo sancta desideria. (5) *Pro infirmis*: Omn. semp. deus salus eterna credentium. (6) *Pro tribulatione*: Ecclesie tue domine preces. (7) *Ad pascha usque ad festum S. M. pro tempestate*: A domo tuo quesumus domine spirituales nequitie. (8) *Pro iter agentibus*: Adesto domine supplicationibus. (9) *No rubric*: Ineffabilem misericordiam tuam nobis. (10) *Ad pluviam postulandam*: Deus in quo vivimus. (11) *Ad poscendam serenitatem*: Ad te nos domine clamantes exaudi. (12) *Pro fidelibus defunctis*: Absolve domine animas famulorum. (13) *Pro vivis et defunctis*: Deus qui es sanctorum tuorum.

Of these nos. 5, 10, and 11 are less frequently met with than the rest. They occur in an English Psalter, apparently from Worcester or Evesham, Add. 28681 at the British Museum, and in a small folio Psalter and Hours executed in N.-E. France and formerly in the collection of John Ruskin. Both of these books are of the second half of the thirteenth century.

Office of the Virgin for Saturdays. This is not the daily office found in Books of Hours, but an adaptation for private use of the Saturday office found in the Breviary. It begins with a long antiphon *Ave regina celorum*, which is followed by the capitulum

¹ Compare the 12th century Psalter from St Bertin's, St Omer, C. 18 at St John's College, Cambridge, for variations of these rubrics. No. 2 is *Pro prelatibus et subditis*, no. 6, *Pro ecclesia*, no. 7, *Contra aeris tempestates*. In a Canterbury Psalter of the first half of the 13th century, Lat. 770 at the Bibliothèque Nationale, no. 2 is *Pro prelatibus*, no. 7 *Pro tempestate aeris*, no. 10 *Ad impetendam pluviam*, no. 11 *Pro serenitate aeris*, no. 13 *Generalis collecta*.

In omnibus requiem. There are twelve lessons. Saturday was sacred to the Virgin.

Mass of the Dead. This fragment begins with a lesson from 2 Maccabees xii *Vir fortissimus iudas*, which is the last of ten lessons in the Office of the Dead in a Canterbury Psalter at Paris (Bib. Nat. Lat. 770). It is not one of the usual lessons in this Office.

Writing. This is of a rather loose informal kind, varying somewhat in size in different parts of the book. The capitals are touched with red.

Verse initials. These are alternately red and blue. The verses of the psalms run on instead of each beginning a new line, so there are no decorative line-endings.

Two-line initials. Each psalm and prayer begins with a two-line initial, alternately red and blue, with penwork decoration filling and surrounding the letters, and extending up and down the text in an alternately blue and red saw-pattern with skilful flourishes in the upper and lower margins. Inside and about the initials the penwork is usually arranged in spirals, and, if red, is relieved with a few touches of blue, and vice versa. The letters KL at the head of each month in the Kalendar, which has no other decoration, are similarly treated.

Illuminated initials and half-borders. The nocturne-initials occupy from six to ten lines of text and are in each case attached to half-borders which enclose three sides of the text and throw off cusped and spinous branches with little or none of the foliage that begins to be so common in work of the kind towards the end of the thirteenth century. They are however enriched with hunting scenes, lions (sometimes winged) and other creatures. Like the initials, they are finely illuminated and usually have a broad edge of burnished gold, associated with strips of dark blue and pink, which are lightened with burnished gold roundels. Green is very sparingly used in the borders. The backgrounds of the initials are pink and blue diapers, the frame of the panel on which the initial rests being burnished gold edged with black. The drawing of the figures and of all the details is dainty and spirited, and the general effect is very good.

1. f. 14. Psalm 1. *Beatus vir.* In the upper part of the B, David, crowned and seated on a throne or faldstool with eagles' heads, plays a harp which rests on his knees.

In the lower part, Goliath in full mail lies prostrate against a large shield that is fastened to him by its guige. He wears a green sleeveless surcoat. David, with his left hand on Goliath's head, raises his sword to sever the neck.

2. f. 31. Psalm 26. *Dominus illuminatio*. David kneels with hands clasped while Samuel on *R.* crowns and anoints him. On *L.* a young man, one of David's brethren, stands with hands raised in astonishment. Divine hand from clouds on *L.*

3. f. 42. Psalm 38. *Dixi custodiam*. David seated facing *R.* points to his lips. Head of Deity on *R.*

4. f. 52. Psalm 51. *Quid gloriaris*. On *L.* a horned devil argues with a fool clad only in a red shirt who stands with staff and loaf on *R.* This should illustrate the next psalm, *Dixit insipiens*, which has a plain initial.

5. f. 64. Psalm 68. *Salvum me fac*. Above, the Deity appearing from clouds and holding red orb. Below, David crowned and naked stands with outstretched arms in water up to his middle.

6. f. 78 b. Psalm 80. *Exultate*. David sits cross-legged and plays with two hammers on three bells.

7. f. 94. Psalm 101. *Domine exaudi*. Three clerks in copes singing at a desk on *R.* This should illustrate Psalm 97, *Cantate domino*, which has a plain initial.

8. f. 106 b. Psalm 109. *Dixit dominus*. The Father and Son are seated with right hands raised towards each other on a long stone bench. They hold red books on their knees in their left hands. The Dove flies down between them.

S. C. C.

LXXXIII. ANTIPHONER OF THE CISTERCIAN ABBEY OF
BEAUPRÉ, NEAR GRAMMONT.

From the collection of John Ruskin.

On vellum. 3 volumes. Vols. I and II, 19 × 13½ in. Vol. III, 17 × 12 in. Vol. I, ff. 223. Vol. II, ff. 258. Vol. III, ff. 270. 8 lines of text divided by musical notation, which is on a 4-line staff. Dated 1290.

Binding. Modern red velvet with morocco backs lettered ANTIPHONARIUM ECCLESIAE S. MARIAE DE BELLO PRATO. MS. A.D. 1290.

Collation:

Vol. I: a^s-l^s m¹⁰ n^s o⁴ (lacks 2, 3) p^s q² r^s s^s (lacks 5-8) t^s (lacks 1-6) u^s x^s (lacks 1-4) y^s z^s A^s B² C^s-H^s I^s (lacks 6-8). Sections t, u and A are substitutions of the fifteenth century, and it is impossible to say how many original leaves they take the place of, or how many leaves are lacking at the end of the volume. The catchwords in Vol. I have been mostly cropped or cut entirely away.

Vol. II: a^s-m^s n² (lacking) o^s-q^s r^s (lacks 3-8) s^s (lacks 1, 2) t^s (lacks 5, 6) u^s x^s (lacks 7, 8) y^s (all lacking) z^s (lacks 1, 2) A^s-C^s D^s (lacks 5-8) E^s (lacks 1-4) F^s (here one or two sections lacking) G^s H^s (lacks 5-7) I^s-O^s P^s (lacks 4-6). The catchwords in this volume usually remain at the ends of the sections.

Vol. III: 1¹⁰ (lacks 1) 2^s 3^s (lacks 4-8) 4^s (lacks 1, 2) 5^s 6^s 7^s (lacks 1, 4) 8^s (lacks 3-5, 7, 8) 9^s (lacks 1, 3) 10^s (lacks 3) 11^s (lacks 3) 12^s (lacks 1, 6) 13^s (lacks 8) 14^s 15^s (lacks 2) 16^s (lacks 1, 5, 6) 17^s (lacks 6) 18^s (lacks 7) 19^s (lacks 3-4) 20¹⁰ (all lacking) 21^s-32^s 33^s (lacks 4, 6, 8) 34^s 35^s (lacks 4) 36^s (lacks 2, 6) 37^s 38^s (lacks 5) 39^s (lacks 6-8) 40^s (lacks 1-4). In this volume there are no catchwords but the sections are numbered in red Roman numerals.

All three volumes were foliated in the fifteenth century in

Roman numerals half-way down the outer margin. This foliation was partly erased in the 17th century, when each page was numbered at the top. These two numberings are helpful in showing where leaves are missing—many had been removed when the later pagination took place. The liturgical developments of four centuries, and the necessity for alterations and interpolations, will account for most of the gaps, as they also explain the extreme rarity of French and English manuscript Antiphoners, even of much later date than the present one. In Italy and Spain a far larger number survived.

Contents. These volumes contain, usually in full, the Anthems, Versicles, Responds, and Invitatories for the Canonical Hours throughout the year, with their musical setting, and the opening words of many of the hymns which were formerly included at the end, but which are now missing.

Each volume consists of (1) the Temporale and (2) Sanctorale for a portion of the year, and (3) the Commune Sanctorum followed by the *Te deum*. The third division is the same in all three volumes, except that the section '*In natali unius virginis*' is only found in Vol. II. The Offices of St Benedict (Mar. 21) and the Annunciation (Mar. 25) occur in Vols. I and III as they might fall either before or after Easter, with which Vol. I opens. When falling before Easter (Vol. III) there are a variety of Anthems to the Psalms in these Feasts, when falling after Easter (Vol. I) the Anthem is invariably Alleluya at all the Hours as on Easter Day. In the Feast of St Benedict the Responds at Lauds and Vespers in Vol. I were originally *Iustum deduxit* and *Amavit eum* respectively, but were altered to *O maiestatis* and *O celeste luminare* as in Vol. III. In view of the great importance of this Antiphoner I give a summary of the contents:

Vol. I. Easter to the Assumption (15 Aug.).

(1) Vigils of Easter Day	f. 2
Ascension	32 b
Pentecost	44 b
Trinity Sunday	60
Dedication of the Church	87 b
(2) St Benedict (Mar. 21)	99
(2 leaves lacking with beginning of Feast of Annunciation.)	
Annunciation (Mar. 25)	108

St Ambrose (Ap. 4)	f. 116
St Mark (Ap. 25).	117 <i>b</i>
St Robert (Ap. 29, very short)	123 <i>b</i>
St Peter, Martyr (Ap. 29, very short).	124
Sts Philip and James (May 1)	124 <i>b</i>
Finding of the Cross (May 3)	130
<i>(The last is incomplete and ff. 131-140 are a fifteenth century substitution for leaves then removed. They contain part of the Feasts of the Nativity of St John the Baptist, June 24, and the Visitation, July 2. The latter would not have been in the original book.)</i>	
End of Feast of the Nativity of St John the Baptist (June 24).	141
Sts Peter and Paul (June 29)	141 <i>b</i>
St Paul (June 30)	151 <i>b</i>
<i>(ff. 161-168 are another fifteenth century substitution for leaves removed. They contain the Feast of St Mary Magdalene, July 22, and the beginning of the Feast of the Crown of Thorns, Aug. 11. The latter would not have been in the original book.)</i>	
Invention of St Stephen (Aug. 3)	169
St Lawrence (Aug. 10).	174 <i>b</i>
(3) De apostolis	183
De uno martyre	192
Plurimorum martyrum	201
De uno confessore pontifice	209 <i>b</i>
De uno confessore non pontifice	217
Te deum	222
<i>(This ends imperfectly at the penultimate verse, and a set-off from the next page shows that it had an historiated initial and border. Probably a series of hymns followed and then certain responses, etc., omitted from ff. 99, 106 and 107.)</i>	

Vol. II. Assumption of the Virgin (Aug. 15) to Christmas.

(1) Anthems, Versicles, Responds and Invitatories for Saturdays	
from Aug. 1 to Sept. 1	1
Ditto to middle of September	8
Ditto from the middle of September	15 <i>b</i>
Ditto from Oct. 1.	22
Ditto from Nov. 1	29
Anthems to <i>Benedictus</i> and <i>Magnificat</i> from the 9th to the 25th	
Sunday after Pentecost	36
Anthems, Versicles, etc., during Advent	45
Anthems to <i>Magnificat</i> on the seven days preceding the Vigils of Christmas Day	91 <i>b</i>
Vigils of Christmas Day	93 <i>b</i>
<i>(2 leaves lacking after f. 96 gave the Anthems, etc., if this day happened to be a Sunday.)</i>	
(2) Assumption of the Virgin (Aug. 15)	97
Octave of St Lawrence (Aug. 17)	111
St Bernard (Aug. 20)	111 <i>b</i>

Decollation of St John the Baptist (Aug. 29)	f. 122 b
(8 leaves are lacking here containing part of this office and the Vespers of the Nativity of the Virgin.)	
Nativity of the Virgin (Sept. 8)	123 b
Exaltation of the Cross (Sept. 14)	132
(2 leaves lacking here with part of this office.)	
St Michael (Sept. 29)	136
Eleven thousand Virgins (Oct. 21)	148
(12 leaves lacking here with the greater part of this office.)	
All Saints (Nov. 1)	149 b
St Martin (Nov. 11)	161 b
St Cecilia (Nov. 22)	172
St Clement (Nov. 23)	179
(8 leaves lacking here with the end of this office and the beginning of that of St Katherine.)	
St Andrew (Nov. 30)	183
(Some leaves lacking here with Feast of St Nicholas, and first leaf of Proprium Sanctorum.)	
(3) Proprium sanctorum (as in Vol. I, except that ff. 245 b-255 b give the office of a Virgin, which does not occur in the corre- sponding portions of Vols. I and III)	195
Te deum	256
Rubric. In adventu domini ad completorium	258 b
(Hymns, and responds omitted from f. 121, are lacking at the end.)	

Vol. III. Christmas to Easter.

(1) Christmas	I
Sunday after Christmas (7 leaves lacking here)	20 b
Circumcision	22 b
Epiphany	27 b
Saturday in Septuagesima	52 b
„ Sexagesima	59 b
Palm Sunday	112
Ash Wednesday (10 leaves lacking here with office of Good Friday, etc.)	122 b
(2) St Stephen (Dec. 26)	125
St John the Evangelist (Dec. 27)	133
The Innocents (Dec. 28)	141 b
St Thomas of Canterbury (Dec. 29)	149
St Agnes (Jan. 21)	151
Conversion of St Paul (Jan. 25)	160
Purification of the Virgin (Feb. 2)	172
St Agatha (Feb. 5)	184 b
St Peter's Chair (Feb. 22)	194
St Benedict (Mar. 21)	205
The Annunciation (Mar. 25)	216 b
(3 leaves are lacking here containing the end of the office of the Annunciation and beginning the Proprium Sanctorum.)	

(3) Proprium Sanctorum, as in Vol. I (<i>various leaves lacking</i>) . . .	226
Te deum	268
Hymn on Vespers of Christmas Day	270 b
(Other hymns are lacking at the end. A rubric on f. 133 runs: <i>Quere omnes antiphonas istius cantus in fine libri ante ymnos.</i> <i>Another on f. 206 runs: Quere omnia que hic desunt in fine libri post cantica.)</i>	

Provenance. Happily these splendid volumes contain evidence apart from their style which fixes both their date and the place for which they were made. On the verso of a leaf at the beginning of the first volume¹, facing the first page of the text, is the following inscription, formally written in large letters so as to fill the page, in alternate lines of red and blue, beginning with a richly illuminated initial :

Liber ecclesie beate marie de bello
prato. Qui scriptus fuit anno ab incar-
natione dni • millesimo : cc^o • nonogesimo •
Si quis illum abstulerit anathema sit • si
quis illum fideliter et honeste tractaue-
rit et seruauerit benedictus sit am.
In sacratissima vigilia pasche ad
vesperas super psalmos antiphona •

There are no less than six Cistercian Abbeys of Beaupré, three for monks and three for nuns, to which such an inscription might refer. It is therefore additionally fortunate that on the margin of f. 3 b there is a finely drawn portrait of a kneeling lady, whose black mantle lined with vair and general soberness of attire suggest that she has reached middle life. Over her head is written *Domicella de viana*. Lower down on the margin is a younger woman, perhaps her daughter, in a blue gown. The inscription above her is *Domicella clementia*. It was the name of the older lady that enabled Mr Thompson to settle beyond all question the actual locality from which these volumes came. One of the alternative Beauprés was a Cistercian Nunnery situated near Grammont and not far from its site he detected on the map a Viane which seemed likely to correspond with the Viana of the inscription. Canon J. Van den Gheyn was able to clinch the matter by pointing to an obituary of this Beaupré now under his charge in the Royal

¹ A set-off on the first page of Vol. II shows that there was a similar inscription in this volume. In all probability there was one in Vol. III also as a leaf is wanting at the beginning.

Library at Brussels (18200—201), in which there are fifteen references to members of the family of Viane. The Abbey of Beaupré was founded in 1228 by Aleide de Boular or Boulers, only daughter of Nicholas de Boulers and Ida du Roeux, widow of Michael lord of Harnes near Douai. Its great benefactors in the thirteenth century were the lords of Viane. Two gifts were made to the Abbey in 1244 and 1245 by Gerard de Viane¹. In 1277 another gift was made by Gerard de Viane, probably the son of the last named, and Marie de Bornaing his wife². This Marie de Bornaing was undoubtedly the Domicella de Viana represented in Mr Thompson's manuscript, as in another act of 1293, three years after it was written, the names of *Gheraerdt riddre, here van Viane... ende maroie vrauwe van Viane...sijn wyf* occur as donors³. The obituary, which names three Gerards and a Mary of Viane, contains an entry on *vii Kal. Aprilis. Obiit dominus Willelmus de Viana et domicilla Clemencia filia eius*, but unfortunately no year is given.

The Nuns of Beaupré are represented in many of the historiated initials (see nos. 8, 15, 19, 20, 31, 37). They wore brown habits, like that of St Bernard (vol. II f. 113 *b*) and black veils. In no. 28 the abbess is shown kneeling to St Andrew and in no. 15 a kneeling knight bearing on his surcoat *azure, a lion rampant arg. charged on the shoulder with a fleur-de-lys gules*. These are not the arms of Viane which were (in the fifteenth century at any rate) *quarterly 1st and 4th Argent, a lion rampant sable crowned or, 2nd and 3rd Barry of six vair and gules*. They appear to be those of a member of the great house of Masmines⁴. In nos. 29, 30, 46 and 47*a* white Cistercian monks are kneeling. On f. 1 of Vol. III there is a similar monk under a canopy in the lower margin. He writes on a scroll the words *Ego Johannes scripsi hunc librum*. This inscription only refers to the third volume, and indeed not to the whole of that, as will be presently shown. It is unlikely that John the scribe, of whom we know no more than that he lived in some Cistercian abbey about the year 1290, will ever be identified. It is

¹ Bibliothèque royale, Brussels, fonds Goethals, MS. no. 74.

² The same, p. 21.

³ Archives of the State at Ghent. Thanks are due to Canon Van den Gheyn for all these valuable references.

⁴ See Plates XV, LXXXIV and LXXXVI of Loredan Larchey's *Ancien Armorial Équestre de la Toison d'Or*, Paris, 1890.

however worthy of note that Lot 29 in the Ashburnham Appendix sale at Sotheby's, May 1, 1899, was a volume of St Augustine's Works¹ bearing the inscription *Frater Iohannes dictus Toussens monachus de Camberone et sacerdos scripsit hunc librum Anno domini m^o cc^o septuagesimo septimo*, and that Cambron was a Cistercian monastery in Hainault from which these volumes might very well have issued², the more so as it was the mother-house of Beaupré and only about 15 miles to the south of it. The medieval monastic buildings of Beaupré have practically disappeared, their place being taken by a modern nunnery.

Each volume contains a French inscription in a red Roman hand, which I take to be of the 17th century. In the first it runs as follows: **ANTIPHONAIRE pour servir dans le Cœur du coté de Ma-Dame L'ABBESSE À Pâques jusque à L'Assumption de NOTRE DAME.** In the second it is: **ANTIPHONAIRE POUR SERVIR DANS LE CHOEUR DU COTÉ DE LA DAME PRIEURE.** Depuis la Fête de l'Assumption de Nôtre Dame jusqu'à Noël. In the third: **ANTIPHONAIRE POUR SERVIR DANS LE CHOEUR DU COTÉ DE MA-DAME L'ABBESSE DEPUIS LE NOËL JUSQU'À PÂQUES.** It will be seen that the three volumes make up a complete year, but that whereas Vols. I and III belonged to the side of the Choir on which the Abbess sat, Vol. II was on the side of the Prioress. There were originally three other similar volumes, i.e. one corresponding to Vol. II on the side of the Abbess and two corresponding to Vols. I and III on the side of the Prioress. A note by Ruskin that I have seen states that these three volumes were burnt in a fire at Sotheby's. There was a fire there in 1865 which consumed the greater part of the Offer collection then being sold, but I cannot trace them in the catalogue, nor have I been able to obtain any

¹ This volume is now in the Brussels Library and a tracing of its rather uneven writing kindly sent by Canon Van den Gheyn does not convey the idea that it was written by the John of the Antiphoner, but the size and nature of the books being so different it is difficult to make a comparison. The writer of this notice owns part of a *Speculum historiale* of Vincent of Beauvais, finely written at and for Cambron towards the end of the thirteenth century by *frater Johannes de Resbais*. Was this a third John? The book contains remarkable penwork decoration, like that described later.

² Add. 15307 at the British Museum is a very fine manuscript of Origen's Homilies written at Cambron in 1163.

information about them at Wellington Street. It is of course possible that they were on the premises awaiting sale at the time of the disaster. A strange thing is that there are two charred leaves from Mr Thompson's third volume in the Art Library at the Victoria and Albert Museum (7939-40) which were given on Nov. 26, 1872, by Mr A. Pickert of Nürnberg as having been rescued from the library of Strassburg, which was burnt during the siege!

It was at least as early as 1854 that the three volumes now existing came into Ruskin's hands, as he engraved the Baptism in Jordan from Vol. III f. 29 *b* on p. 92 of the second part of his 'Giotto and his works at Padua,' issued in that year. Details from two borders and a miniature (Vol. III f. 175 *b*, Vol. I f. 220 and Vol. III f. 28) are also engraved (figs. 98, 99, 116) in the 4th volume of 'Modern Painters,' which was published in April, 1856. There is little doubt that these volumes are collectively the 'large missal' that Ruskin had so much trouble in dismembering, as recorded in his diary of Dec. 30, 1853 and Jan. 1 and 3, 1854, quoted by the editors of the new edition of his works, Vol. XII, p. lxx.

It is not known from what source Ruskin obtained them. Being very cumbersome, he removed a number of the plain leaves and bound the others in thinner volumes. One leaf, a very beautiful one, is now in his Schools at Oxford. The gift or loan of any others has not been traced. The separated leaves were reunited by Mr Thompson when he acquired them, Vols. I and III in 1902 and Vol. II in 1904. A supplement to Vol. I, containing 62 ff. of additions of XV-XVII centuries, separately bound and without miniatures, has been ignored in this description.

Writing. The writing is black, regular and strong, and though very uniform throughout Vols. I and II there are slight differences showing that a second scribe (*b*) was employed on ff. 1-178 and 195-207 of Vol. II. The scribe of Vol. I (*a*) wrote ff. 179-194 and 208-258 of Vol. II. He was on the whole the better workman. Scribe *b* always writes *evovae*, uses & and employs no yellow for his capitals. His *y* is not dotted. Scribe *a* writes *euovae*, he dots his *y*, does not use &, touches his capitals with the lightest possible yellow, and employs a long-tailed *g* and often a 2-shaped *r* that help to distinguish him from his colleague. His catchwords were

generally written so much lower than those of *b* as to be often cut away in the binding. His rubrics are sometimes partly blue (Vol. I f. 160 *b*, Vol. II f. 183), in the leaf at Oxford partly green.

Vol. III is a smaller book than the other two. The writing is of about the same size, but there is less space between the staves of music. A monk named John, whom I will call Scribe *c*, states at the beginning that he wrote it, though it is obviously by two different hands. Ff. 1–105 *b* and 125–240, i.e. the bulk of the volume, are in a hand which is notably massive and heavy and which differs from that of Scribes *a* and *b* in having a pointed base to all the letters¹. This I take to be the work of John, whose vermilion in the rubrics is often (e.g. ff. 40, 140) very solidly laid on². Half-way down f. 105 *b* a fourth hand (*d*) takes up the writing and continues it to f. 124. He also writes the last thirty leaves (241–270). His script is a fine one, resembling that of *a* and *b* but differing in small details from both.

In Vol. I there are two lessons (ff. 12*b*, 53*b*) in which half a dozen lines are written together without intervening music. These passages well show the strength and dignity of the writing. As to the music, it is always kept subordinate to the words, making both more easy to read than if a heavier notation were used.

Penwork initials. (1) There are vast numbers of initials, about an inch and a half high, but narrow in proportion to the height, alternately red with blue penwork, and blue with red penwork. (2) There are other more important initials of about the same height as those just described but of double the width. The fillings of these, whether the initial be blue or red, are of a pattern of blue and red combined, laid on much more broadly, perhaps with a brush. When these initials come at the beginning of a line a saw-pattern usually extends from them up and down the text with flourishes in the margins. In Vol. I f. 191, Vol. II f. 136*b*, and Vol. III f. 15 an *I* is inverted for more convenience, as it comes near the foot of a page. In Vol. II f. 209 a larger *I* is not only inverted but broken in two and continued along the top margin. (3) This broken *I* belongs to the third group of penwork initials,

¹ *a*, *f*, *i*, *m*, *n* are characteristic letters, to which Scribes *a* and *b* give blunt terminations.

² On f. 42 *b* the name *Johannes*, occurring in the text, is carefully ornamented.

splendid masterpieces of this kind of work, like the S, $5\frac{1}{2}$ inches square, with which the second volume opens. They take the same place as the historiated initials, and are very carefully wrought with stems of solid red and blue and beautifully designed scroll-work fillings, of which the patterns are often symmetrical. In Vol. I there are twelve of these initials (ff. 19, 26, 71, 76*b*, 81*b*, 118*b*, 125, 184, 194, 202*b*, 210, 217), in Vol. II fourteen (ff. 1, 2*b*, 16*b*, 23, 30*b*, 46, 74*b*, 83*b*, 94, 180, 196, 209, 240, 247). In Vol. III there is one only (f. 172).

Illuminated initials. (1) Midway in importance between groups 2 and 3 of the penwork initials are certain handsome initials in gold, on cusped panels of blue and pink patterned with white and red. They are usually $1\frac{1}{2}$ inches high. In Vol. I there are fifteen of these (ff. 1*b*, 5, 6, 7*b*, 8*b*, 9, 9*b*, 10*b*, 12, 31*b*, 44, 52*b*, 58, 141), in Vol. II there are nineteen (all in the Office of St Cecilia, ff. 172–179*b* and on the leaf from the Office of St Katherine at Oxford), and in Vol. III four (ff. 10*b*, 14, 36*b*, 42*b*). On the margins of Vol. II ff. 172*b*, 175, 178, 178*b* the direction *d'or* is written in red or blue¹. (2) On ff. 149*b* of Vol. II and 37*b* of Vol. III there are more elaborate initials, of which the ground, instead of the letter, is burnished gold. The first of these throws off branches which extend up and down the margin and is practically of the same character as the historiated initials.

Historiated initials. These are now fifty in number, including one that is at Oxford², and also including an I (no. 36) which is not strictly historiated as the picture is separated from the initial. Of these, twenty-eight are between three and four inches in height, ten are between four and six inches high, and six are between six and nine inches high, and they combine with the noble writing and musical notation to make the open book a splendid piece of mediaeval ornament. The letters are either blue, patterned with white acanthus, &c., on a panel of pink diaper, or salmon coloured, with similar white patterns, on a panel of blue diaper. To the

¹ This feature is found in a *Flores Augustini* of about the same date and from the same neighbourhood (probably written at Cysoing near Lille) belonging to the writer of this notice.

² But excluding two initials, 11*a* and 20*a*, now in Belgium, and two others, 36*a* and 47*a*, at the Victoria and Albert Museum.

diapered panel there is a thin outer edge of burnished gold, and the interior of the initials in Vols. I and II, and usually in Vol. III, have a field of burnished gold as a background to the figure subjects. In Vol. III four of the subjects have backgrounds of pink diaper.

The figures are vigorously drawn, but, as might be expected, details and modelling are less emphasised than in smaller books of the period. They are intended to be looked at from a little distance, and so looked at their effect leaves nothing to be desired. Many of the men have a sort of frill of little curls, or sometimes (e.g. in no. 18) a double frill, round the head¹. The colours that are most prominent are vermillion, blue, grey, green and brown, laid on frankly with very little shading.

All the historiations in Vols. I and II seem to me to be by the same hand, although those in Vol. II are perhaps better than those in Vol. I. Vol. III being a smaller volume, the size of the initials is somewhat less than in the other two, and I take them to be by a different hand. The figures in this volume are inclined to be very tall, and the faces are sometimes rather loosely drawn. See nos. 31, 35, 39, 43, 44, 47. The last is an Annunciation, and may be compared with the same subject on f. 108 of Vol. I.

Half-borders and marginal subjects. To each of the historiated initials is attached a half-border which runs up and down the text and branches off at right angles in the upper and lower margins. Further branches often extend into the fourth margin (outer or inner as the case may be) but they never join to make a complete border. The stems are for the most part pink or blue patterned with white, but they often have cusps of burnished gold and there is usually a broad section where they turn the corners, which is enriched with scrolls of ivy on a burnished gold ground. The ivy-leaves are large and are usually of the correct form and not of a conventionalised one such as is found at a later date. They are coloured blue, red, green and pink, and are sometimes single, sometimes in clusters of three or four. On some pages their place is taken by rounded leaves like fig-leaves. A simple leaf appears in Vol. I f. 99 and in Vol. II f. 185. Oak-leaves occur in Vol. III

¹ Compare the fourth picture in *La Sainte Abbaye*, MS. 40 in Mr Thompson's Catalogue, in which the heads are rather similarly treated.

ff. 112, 125 *b*, 162 *b*, 186, 196*b*. Flowers are sparingly used in the decoration, but marigolds are found occasionally (Vol. II ff. 123 *b*, 185, Vol. III f. 30), also white clematis (Vol. II ff. 97, 100, 230 *b*, Vol. III f. 28) and pimpernel (Vol. I f. 44*b*).

The branches of ornament often ended in heads or terminal figures, and there were originally subjects, grotesque secular or devotional, on the upper and lower margins of all the historiated pages; but whether owing to a too strict reading of the Cistercian rule against pictorial decoration or, as is more probable, to the scruples of some lady Abbess who thought them frivolous, they have been carefully erased in most cases. There are however six consecutive picture pages in Vol. I (nos. 6–11) on which they have fortunately been allowed to remain, or else have been only partly removed. Amongst the subjects thus spared are some very spirited ones, on f. 60 Lazarus approaching Dives, on f. 90 the death of Dives and on f. 108 an admirable fishmonger.

Thirty-six of the historiated initials ornament the first *Responsorium* at matins. The vigils of the most important feasts, i.e. Easter, the Assumption, Christmas, the Epiphany, and the Feasts of St Benedict, Sts Peter and Paul, the Decollation of St John the Baptist, St Stephen, St Katherine¹ and St Cecilia, have also an historiated initial to the Anthem to the psalms at vespers, or, in the case of the Epiphany, to the Anthem to *Magnificat*. On Easter Day there is an historiated initial to the Anthem at Lauds and there is a similar one to the Anthem at *Benedictus* on Easter Monday. The *Te deum* has an historiated initial in Vol. III, but not in Vols. I and II. Vol. III has also an historiated initial to the Hymn for Christmas Day on its final page.

The subjects of the historiated initials are as follows:—

1. Vol. I f. 2. *In vigilia pasche ad vespas*. Ant. *Alleluya*. In initial A, 7 in. high, divided into two stages: (1) Below. *The Harrowing of Hell*. On *R*. Hell-mouth seen in profile. A small devil stands on the nose of it and bends over to hew with a sword at Christ, who stands on *L*. with a banner in his right hand, while with his left he raises

¹ It is not unnatural that in an abbey for nuns St Katherine and St Cecilia should have special honour. Only one of the two pictures that illustrated the feast of St Katherine has survived and this is at present severed from the book (see below, no. 27). There was no doubt a second and still larger initial with the martyrdom of the saint. Her name is twice written in gold on the leaf at Oxford, and the rubric is written with special magnificence. No other saint whose office survives in these volumes was treated with such distinction.

Adam from the Mouth. Eve is beside Adam, and they are followed by Moses, a king, a bishop and others. Under the feet of Christ, who is clad only in a mantle, red with green lining, the devil lies chained hand and foot, with the staff of the banner in his mouth. The banner is headed with a Maltese cross. (2) In the upper compartment, three angels move gracefully to *R.*, playing a harp, a viol, and a hand-organ.

2. f. 3 b. *Easter Day*. Resp. *Angelus domini descendit de celo*. In initial A, 9 in. high, divided into two stages like the last, *the Resurrection*. (1) In upper stage. A marble tomb supported on three round arches, in each of which is a sleeping soldier. They are in banded mail with sleeveless surcoats, and two of them have nasals to their helmets. Christ, clad as in no. 1 and holding in his left hand a similar banner topped with a Maltese cross, rises from the tomb with right hand raised. On either side a censuring angel bends on one knee on the further edge of the tomb. They have incense-boats in their left hands¹. (2) In lower stage. The same tomb, with the three Marys bending over it from behind and handling the empty linen shroud to which two angels seated on the tomb, one holding a palm-branch, draw their attention.

In the outer margin two kneeling ladies are depicted. Their names are above them. *Domicella de Viana* kneels in a rich archway. She wears a white veil and wimple, and a black mantle lined with vair over a grey dress. *Domicella Clementia*, a younger woman who was perhaps the daughter of the above, wears no mantle and has no canopy over her. She has a blue over-dress, with a red under-dress showing at the wrists, and a white veil and wimple.

3. f. 10. *Lauds of Easter Day*. Ant. *Allchuya*. In initial A, 5½ in. high, *Noli me tangere*. Christ, clad as before and holding a banner-cross in his r. hand stands on *L.* and raises his l. hand to the Magdalene who kneels on *R.* A tree behind her.

4. f. 13 b. *Monday in Easter week*. Ad benedictus ant. *Qui sunt hii sermones*. In initial Q, 3¾ in. high, *the meeting of Christ with Cleopas and another disciple* (Luke 24, 13—31). Christ, clad as a pilgrim with staff and scrip and hat like a cardinal's over the hood of his long blue gown, advances from *L.* and addresses the two disciples who come from *R.* with books in their hands.

5. f. 32 b. *Ascension Day*. Resp. *Post passionem suam*. In initial P, 5½ in. high (without the stem), *the Ascension*. Twelve disciples and the Virgin Mary stand grouped together and look up at the feet and hand of the ascending Christ as he disappears in clouds. On either side of him an angel with scrolls *Uiri galylei quid statis* and *Hic ihc qui as[sumptus est]*.

On upper and outer margin an ape and harpies. A bed erased from lower margin.

6. f. 44 b. *Pentecost*. Resp. *Dum complerentur*. In initial D, 5½ in. high, *the Descent of the Holy Ghost*. The Virgin sits with hands joined in the front of a group of fifteen disciples, over whose heads tongues of fire are shown. The Holy Ghost flies down from clouds.

In upper margin, a lion chased by two hounds.

In lower margin, a monk or hermit kneeling before a horseman who has been erased.

7. f. 60. *Trinity Sunday*. Resp. *Benedicat nos deus*. In initial B, 3½ in. high, *the Crucifixion*. Christ hangs on the Cross. On either side stands an angel with a lighted candle. The Dove flies down with scroll *Hic est filius meus dilectus*.

In lower margin, Dives seated at a table feasting with a woman and a companion. Lazarus, a leper, approaches with his clapper from *R.*, and the dogs lick his sores

¹ A similar incense-boat may be seen at the Cluny Museum.

A servant, holding a tankard, calls to them. (Compare the last picture in *La somme le roy*, Add. 28162 at the British Museum, for a more elaborate representation of this subject. See also Arundel 83 at the British Museum, f. 128.)

8. f. 90. *Feast of Dedication*. Resp. *Ornaverunt faciem templi coronis aureis*. In initial O, 3½ in. high, the *Dedication of the Abbey of Beaupré*. On *R*. the porch of the Church, within the half-open door of which four nuns are seen kneeling with red coronets over their white veils. A bishop, in alb, dalmatic, chasuble and mitre and holding his pastoral staff, approaches from *L*. followed by four clerks one of whom holds an open book, and another an asperger. In the Brooke Pontifical, the picture on f. 11 of which may be compared with this one, the bishop wears a cope in accordance with the direction in the rubric.

On the lower margin, the death of Dives. He lies on a bed and a devil appearing from clouds claws his soul from his mouth. His wife stands at the foot of the bed with hands linked in consternation. Behind her on *R*. a youth opens a wooden chest and takes out some money-bags.

On upper margin, a nondescript playing a horn to a rabbit.

9. f. 99. *Vespers of St Benedict*. Ant. *Alleluia*. In initial A, 3½ in. high, *St Benedict and his nurse*. The incident here depicted is thus recorded in The Golden Legend: "Saynt Benet was borne of the provynce of Nurcia, and was sent to Rome for to studye, but in his infancye he lefte the scoles and went into a deserte; and his nouryce, whyche tenderly loved him, went alweye wyth hym tyl they came to a place named Offyde, and there she borrowed a vessel for to pource or wynewe whete, but the vessel fyl to therthe by neclygence, and was broken in two peces. And whan saynt Benet sawe his nouryce wepe he had grete pyte, and made his prayers to almighty God and after made hit also hole as it had been tofore. Thenne they of the contre tooke hit, and henge hit on the fronte of the chyrche in wytnesse of one so fayre a myracle." The nurse stands on *L*. with hands joined in lamentation over the falling and broken sieve. She has red hair, over which a white cloth or shawl is wound. On *R*. the young St Benedict, in the black habit of his order, kneels in prayer and the sieve is shown again in an unbroken state.

In upper margin, two nondescripts.

In lower margin, a man playing a viol, and another gesticulating, both naked.

10. f. 99b. *Feast of St Benedict*. Resp. *Fuit vir vite venerabilis*. In initial F, 3½ in. high, *St Benedict resuscitates a dead child*. The parents approach from *R*. holding their dead child. The saint on *L*. prays that it may live again. (See f. 102.) This picture has been injured.

On lower margin, three trees with a large bird in each.

11. f. 108. *Annunciation*. Resp. *Missus est gabriel*. In initial M, 5½ in. high, the *Annunciation*. On *L*. Gabriel stands with scroll, *Ave gratia plena dominus tecum*. On *R*. the Virgin, with book in r. hand and l. hand raised.

In upper margin, a nondescript and a man with a scroll.

In lower margin, an admirable picture of a 13th century fishmonger, who stands before a slab, and sells two fish to a woman and a youth who holds out a large dish to receive them. Beside the fishmonger is a basket containing five more fish.

(11a. Some leaves here lacking contained the beginning of the Feast of the Nativity of St John the Baptist. A large initial E cut from one of them, was shown at the Bruges Exhibition of 1902 by M. Joseph Gielen of Maaseyck who has since given it to the Royal Library at Brussels. In the lower portion St Elizabeth lies in bed under a canopy of six arches. A midwife attends her. At the foot of the bed on *R*. the Virgin sits

crowned, and holding the infant Baptist on her lap feeds it with a horn into the wide end of which a woman pours milk. In the upper portion the Virgin is again seen (an error for St Elizabeth?) crowned and holding the Baptist naked on her lap. On *R.* Zacharias sits beside her and writes the name on a pair of tables. The neighbours enter from *L.* the foremost of them with a scroll on which are the words *Nemo in cognatione tua*. In the four corners of the diapered panel on which the initial rests are prophets bearing scrolls with sentences relating to the Baptist.

M. Gielen exhibited a second initial, which is described below, see no. 20 a.)

12. f. 141 b. *Vespers of Sts Peter and Paul.* Ant. *Gloriosi principes terre.* In initial G, 3½ in. high, the two saints stand together with keys and sword.

13. f. 143 b. *Sts Peter and Paul.* Resp. *Quem dicunt homines.* In initial Q, 3½ in. high, *the Crucifixion of St Peter.* The saint is being bound with ropes to a cross, head downwards. Two men, one hideous, tighten the cords round wrist and ankles. Two women and two men look on. Above, an angel appears from clouds with open book. Compare the similar but simpler representation in the Psalter and Hours of Isabelle of France, f. 200.

14. f. 153. *Feast of St Paul.* Resp. *Qui operatus est.* In initial Q, 3½ in. high, *the Martyrdom of St Paul.* On *L.* Nero sits cross-legged, and gives his commands to an executioner who strikes off the head of the kneeling saint. Milk springs from the wound in his neck, in accordance with the legend.

15. f. 169. *Invention of St Stephen.* Resp. *Stephanus autem plenus.* In initial S, 3½ in. high, the saint stands, attired as a deacon, with book in l. hand and a large stone in r. hand. The slits and sleeves of his brown dalmatic are fringed. On his right kneels a knight in banded mail. His blue sleeveless surcoat bears his arms *azure a lion rampant argent* charged on the shoulder with a fleur-de-lys *gules*. His name was probably Stephen. On the saint's left kneels a nun in brown habit and black veil, like those in nos. 8, 19, 20, 28, 31 and 37. Above, two censuring angels.

On upper margin, a half-woman with spindle and distaff.

On lower margin, an old man seated in a chair playing with a cat.

16. f. 176 b. *Feast of St Lawrence.* Resp. *Quo progredieris.* In initial Q, 3½ in. high, *the Martyrdom of the Saint.* Decian sits cross-legged on *L.* and directs three men, two of whom hold the naked body of St Lawrence to the gridiron with pitch-forks, while the third blows the flames under it with a bellows. Above, two angels, leaning from clouds, receive the soul of the martyr in a sheet.

On lower margin, a combat between a mailed warrior and a civilian with sword and buckler.

On upper margin, a harpy.

(In the remainder of Vol. I and on ff. 1—96 of Vol. II there are no historiated initials, their places being taken by large red and blue initials with penwork fillings.)

17. Vol. II f. 97. *Vespers of the Assumption.* Ant. *Que est ista que ascendit.* In initial Q, 5½ in. high, the Virgin Mary lies on a couch with hands joined and eyes closed in death. She wears a gold crown. The twelve Apostles bend over her on the further side of the couch. St John has a book. Christ, supported in clouds by six cherubim, holds her crowned soul in his arms.

18. f. 100. *Feast of the Assumption.* Resp. *Uidi speciosam.* In initial U, 8½ in. high, divided horizontally into two stages, *the Entombment and Coronation of the Virgin.* (1) Below, two Apostles lay the dead Virgin to rest in a marble tomb. Nine other

Apostles are grouped beside the tomb. Two of them hold books, one being St John who also bears a palm-branch. The Virgin is crowned as in no. 17. (2) Above, Christ, holding a book in his left hand, sits on a stone altar with the Virgin, and places the crown on her head. Her hands are clasped in prayer. There is a censuring angel on either side, and a canopy of five pointed and cusped arches over the whole subject. The angels hold incense-boats in their left hands, as in no. 2. This is the most effective initial in the three volumes, and except no. 2, it is the largest.

A combat between nondescripts has been erased from the lower margin.

19. f. 113 b. *Feast of St Bernard.* Resp. *Prima virtus viri sancti.* In initial P, $3\frac{1}{4}$ in. high, St Bernard stands in brown habit, holding a green book in his r. hand and a thin red pastoral staff in his left. His head is bare, and his hair falls in curls on either side of his broad face. Two black-veiled nuns of the order, similar to those in nos. 8, 15, 20, 28, 31 and 37, kneel on R. and L. The nun on R. is smaller, and younger looking than her companion.

A combat erased from lower margin.

20. f. 122 b. *Vespers of Decollation of St John the Baptist.* Ant. *Baptista cristi et precursor.* In initial B, $3\frac{1}{2}$ in. high, the saint stands slightly turned to R. holding in his left hand an Agnus dei in a circular frame, to which he points with his right. He is clad in a long grey robe, tufted to indicate camel's hair. Under his feet are the heads of a king and queen, Herod and Herodias. A black-veiled Cistercian nun (compare nos. 8, 15, 19, 28, 31 and 37) kneels on either side. There are three trees in the background, and three censuring angels above.

In lower margin, a terminal figure of an archer shoots at a bird.

(20 a. Some leaves here lacking contained an initial M historiated with the martyrdom of St John. This initial, cut out from the text, was shown by M. Gielen at the Bruges Exhibition of 1902, with another described above (no. 11 a). It is divided into four compartments. (a) Herod and Herodias are seated together. The Baptist on R. holds a scroll with the words *Non licet tibi habere eam.* (b) John at the window of a prison gives two of his disciples a scroll with the words *Tu es q. uenturus es.* (c) The head and shoulders of the Baptist are seen at a similar window and a man on L. raises a sword to behead him. (d) Herod and Herodias sit at table with two companions. Salome enters from L. and offers her mother the Baptist's head in a charger. A servant kneels in foreground with a platter and knife.)

21. f. 123 b. *Nativity of the Virgin.* Resp. *Nativitas tua.* In initial N, $3\frac{1}{2}$ in. high, St Anne lies on a couch with head to L. Two haloed women hold the swaddled infant, which is crowned.

22. f. 137 b. *Feast of St Michael.* Resp. *Factum est silentium in celo.* In initial F, 3 in. high, St Michael stands on the serpent and thrusts the stem of a long cross into its mouth. In his left hand he holds a green shield charged with a face. On either side of him is another angel, perhaps Gabriel and Raphael, holding books.

23. f. 152. *All Saints.* Resp. *In principio erat verbum.* In initial I, 10 in. high, twelve heads, representing Christ, the Virgin, two archangels, St John the Baptist, two patriarchs and prophets (in pointed caps), an apostle, a martyr, a confessor, and two virgins. One of the last is crowned. This arrangement follows that of the Litany.

An elephant and a hunting scene have been erased from the lower margin.

In the upper margin there is a hedgehog with apples on his back, as shown in the Bestiaries, and on f. 97 b of Queen Mary's Psalter, 2 B. vii, at the British Museum.

24. f. 163. *St Martin.* Resp. *Hic est martinus.* In initial H, $3\frac{1}{2}$ in. high,

St Martin rides to *L.* and divides with his sword his fur cloak for a nearly naked beggar who holds one end of it.

25. f. 172. *Vespers of St Cecilia.* Ant. *Uirgo gloriosa semper.* In initial U, 2 in. high, her martyrdom. On *R.* a house (or oven?) under which a fire is kindled. St Cecilia leans out of an opening with hands joined in prayer. A youth holds her hair and raises his sword. Blood streams from her neck. In the story he was unable to sever the neck in three strokes, and a fourth stroke was contrary to law.

26. f. 173. *Feast of St Cecilia.* Resp. *Cantantibus organis.* In initial C, 3½ in. high, the marriage-feast of St Cecilia. She sits crowned at a table, with her husband and four companions. Two attendants serve in front of the table, and in the foreground a woman plays an organ, and another a psaltery. A third musician on *R.* plays a viol. A fourth appears to be dancing. In the Golden Legend the story is thus told: "And whan thys blessyd vyrgyne shold be spoused to a yonge man named Valeryan and the day of weddyng was comen and was cladde in ryal clothes of golde, but under she ware the hayre. And she heering the organes makynge melodye, she sange in her herte onely to God sayeng O lord, I beseeche the that myn herte and body may be undefowled so that I be not confounded."

27. f. 182 a. *St Katherine.* This leaf is in the Ruskin school at Oxford. It is on the whole the most sumptuous page in the three volumes. The rubric *In sollempnitate Sponse Xpristi Eximie Gloriosissime Virginis Katherine Ad uesperas Sup ps. a* is written in vermilion, blue, dark pink, gold and green, with illuminated capitals. Then follows on the historiated initial U of the anthem *Virginis eximie Katherine*, 5½ in. high. On *L.* in foreground a seated king (Maxentius) with grey mantle lined with vair points to an altar on *R.* on which is a golden image and a ram. St Katherine, crowned, stands near him and also points to the altar as she explains the blessings of the Christian faith. Near the altar stands a woman with a book, and in the background there is a company of seven or eight men and women. Above them is a Gothic canopy of three crocheted arches.

This page has happily suffered no erasures. On the border in the lower margin there is a nondescript with a mirror and a boy leading and striking at a small monkey. On the bar in the upper margin which terminates with a half-man swinging a censer, there are two hares.

28. f. 185. *St Andrew.* Resp. *Dum perambulet.* In initial D, 3½ in. high, the saint is being bound to an X-shaped cross. Three men tighten the ropes round his wrists and left foot. The abbot of Beaupré kneels in prayer on *R.* holding a red pastoral staff. She is attired like the nuns in nos. 8, 15, 19, 20, 31 and 37.

A man threshing corn with a flail and another winnowing have been erased from the lower margin.

29. f. 220. *In natali plurimorum martyrum.* Resp. *Absterget deus omnem lacrimam.* In initial A, 3½ in. high, a pope and a bishop stand, the former on *L.* with plain red tiara and crozier, the latter on *R.* with mitre and pastoral staff. A white Cistercian monk kneels in prayer on either side.

30. f. 230 b. *In natali unius confessoris pontificis.* Resp. *Euge serve bone.* In initial E, 3½ in. high, a bishop in red dalmatic and amice and grey chasuble with red lining, sits on a stone bench or altar with his pastoral staff in his left hand. His mitre is white, unornamented, and greater in width than in height. Behind him kneel two bare-headed Cistercian monks in prayer, one on either side, as in no. 29. The left-hand monk holds a pastoral staff, the right-hand one a rod of green twigs, indicating a bishop's duties of governance and discipline.

In Vol. III there is another illustration to this section (no. 48).

31. Vol. III f. 1. *Vigils of the Nativity*. Ant. *Antequam convenirent*. In initial A, 6½ in. high, *the Visitation*. Under a canopy of three pointed and cusped arches the Virgin and St Elizabeth embrace. Their mantles are lined with vair. On L. there is a green chair or throne, apparently of carved wood, with arched back and sides. On R. a tall nun, like those in nos. 8, 15, 19, 20, 28 and 37, kneels in prayer. Background, red diaper.

On the cusped bar of ornament in the lower margin there is a Gothic niche within which a Cistercian monk is seated at a desk. He has an open book before him on R. and he writes on a scroll the words *ego Johannes scripsi hunc librum*.

32. f. 4. *Christmas-day*. Resp. *Hodie nobis celorum rex*. In initial H, 7½ in. high, (1) in upper stage *the Shepherds*. An angel holding a scroll appears in clouds and announces the birth of Christ to three shepherds. The first of these on L., with a fat dog seated beside him, holds a red crook in his l. hand, and a bagpipes in his r. hand. He wears a cap and is better dressed than his two companions, who point out the angel to him. The second also has a bagpipes, and the third sits drinking on a hillock. Trees, sheep and a goat complete the picture. (2) In lower stage, *the Nativity*. The Virgin lies on a long bed holding the swaddled Christ in her arms. She has a white veil over her head and there is a blue coverlet stretched over the white bed-clothes. At the foot of the bed on R. Joseph sits leaning on a staff and looking at the Mother and Child. At the back a manger raised on pointed arches. The ox and ass hold in their mouths a white cloth in which the Child was laid.

Three figures and some animals have been erased from the margins.

33. f. 11 b. *Lauds of Christmas-day*. Ant. *Genuit puerpera regem*. In initial G, 3½ in. high, the Virgin sits on L. and rocks the swaddled Child in a cradle supported on a green stand. She wears a red crown over her white veil.

Above the initial a claw-footed man with sword and buckler attacks another similarly armed emerging from the bar of ornament in the upper margin. Other figures have been erased.

34. f. 28. *Vigils of Epiphany*. Ad magnificat Ant. *Magi viderunt stellam*. In initial M, 3½ in. high, *The Adoration of the Magi*. The crowned Virgin sits on L. and holds the Child standing on her knee. One of the kings kneels and offers a vessel full of gold coins. The second king points out the star to his standing companion who offers a conical green box containing incense.

Figures have been erased from the lower margin.

35. f. 29 b. *Epiphany*. Resp. *Hodie in iordane baptizato*. In initial H, 5 in. high, *The Baptism in Jordan*. Christ stands in a mound of water. On L. the Baptist, with a mantle of camel's hair over his blue tunic (comp. no. 20), stretches out his hands. On R. an angel holds Christ's tunic. The Dove flies down to Christ and a scroll comes from clouds on L. *Hic est filius meus dilectus*.

Three trees are all that is left of a subject on the lower margin.

36. f. 112. *Palm Sunday*. Resp. *In die qua invocavi*. An initial I, with half border, from the bar of which on the lower margin a hunting scene has been erased.

The historiation is placed in an oblong picture at the head of the page, as the initial I did not afford the necessary space. It represents the *Entry into Jerusalem*. On R. a church-like building, representing Jerusalem, with open doors, through which five persons are pressing. One spreads a red garment before Christ who rides from L., with hand raised in benediction, on a she ass, beside which her foal is trotting. A man in

white throws palm-branches. Zacchaeus throws others from the tree into which he has climbed. Background of pink diaper.

(36 a. *Good Friday*. Resp. *Omnes amici mei dereliquerunt*. In initial O, 4½ in. high, *the Betrayal*. On *R*. a company of six soldiers in banded mail with a lantern, spears and other weapons headed by a centurion in a cuirass who seizes the left arm of Christ. Judas at the same time kisses him, and is followed on *L*. by St Peter, St John and eight other disciples. St Peter has just struck Malchus, in banded mail and brown sleeveless surcoat, with his sword and Christ heals the wound with his right hand. A fine composition, with a combat in lower margin. This leaf, injured by fire in the siege of Strassburg, is now 7939 in the Art Library of the Victoria and Albert Museum.)

37. f. 125. *Vespers of St Stephen*. Ant. *Stephanus autem plenus gratia*. In initial S, 2 in. high, Stephen clad as a deacon in dalmatic with fringed slits stands with book in *r*. hand and large stone in *l*. hand. A nun, similar to that in nos. 8, 15, 19, 20, 28 and 31, kneels on *R*.

On bar of ornament in lower margin the saint is again represented blessing a nun kneeling on *L*.

38. f. 125 b. *St Stephen*. Resp. *Hesternæ die dominus natus est*. In initial H, 3½ in. high, the saint, clad in deacon's vestments, kneels with hands joined in prayer, facing the spectator. Two men, one on either side, batter his head with stones.

39. f. 133 b. *St John the Evangelist*. Resp. *Qui vicerit faciam illum columpnam in templo dicit dominus*. In initial Q, 4½ in. high, the death of the saint. He lies, clad in a blue chasuble, and with *r*. hand raised in benediction, in a long white tomb, as described in the Golden Legend (Kelmiscott Press ed. Vol. 1, p. 297). Behind on *R*. there is a veiled chalice on an altar draped with white. Beside this, and also behind the saint, two men and three women stand in attitudes of astonishment and veneration. Christ appears in clouds above, with an angel on either side swinging a censer and holding a green incense-boat. (Compare the 13th century window at Lyons, fig. 276 in Vol. II of Michel's *Histoire de l'Art*.)

40. f. 142. *Innocents' Day*. Resp. *Sub altare dei audiui vocem occisorum*. In initial S, 3½ in. high, (1) above, Herod, with gloved hands, sits on *L*. and gives orders to two men in banded mail and sleeveless surcoats, who stand on *R*. (2) Below, four soldiers, clad as above, massacre as many children. Two mothers try to resist them.

41. f. 151. *St Agnes*. Resp. *Diem festum sacratissime virginis celebremus*. In initial D, 3½ in. high, St Agnes kneels on *L*., her hair covering her to her feet, and receives a white garment from an angel appearing from clouds on *R*. On the ground the provost's son, who would have deflowered her, lies dead. See the Golden Legend, Kelmiscott Press ed. Vol. 1, pp. 346—8.

42. f. 162 b. *Conversion of St Paul*. Resp. *Qui operatus est petro*. In initial Q, 3½ in. high, St Paul is riding to *R*. with two companions. His horse falls to the ground and he tumbles headlong. Divine head in clouds on *L*. and red light descending on the saint.

43. f. 175 b. *Purification of Virgin*. Resp. *Adorna thalamum tuum*. In initial A, 4½ in. high, Simeon on *R*. stands behind an altar, and receives the Child from the Virgin who is followed on *L*. by a nimbed attendant with a basket of doves. There is a small circular baldachino over the altar, of which the cover and frontal have coloured fringes. Simeon wears a green cap turned up at the brim.

Marginal subject (? 2 bird-catchers) erased from lower margin. In the upper margin an ape has been left.

44. f. 186. *St Agatha*. Resp. *Agatha letissime*. In initial A, 3½ in. high, the saint stands naked to the waist, with her arms bound to a rod above her head. Two men remove her breasts with large pincers.

45. f. 196 b. *Cathedra S. Petri*. Resp. *Quem dicunt homines*. In initial Q, 3 in. high, St Peter in Papal tiara and Pontifical vestments is seated facing the spectator in a green throne, holding a large key in his l. hand and blessing with his r. hand. On either side of the chair are two clerks. One wears a red cardinal's hat without strings.

On the lower margin a Benedictine nun in prayer. Other subjects erased.

46. f. 207 b. *St Benedict*. Resp. *Fuit vir vite venerabilis*. In initial F, of which the stem extends the whole length of the page, St Benedict sits on an altar-seat. He holds a pastoral staff in his l. hand and stretches out his r. hand to receive a red book from a Cistercian monk who kneels on R. Background, red diaper.

47. f. 218 b. *The Annunciation*. Resp. *Missus est gabriel*. In initial M, 4½ in. high, on L. Gabriel in red tunic and blue mantle holds a scroll with the words *Ave gratia plena* in his l. hand and with his r. hand points to the Virgin, who stands on R. with both l. hand and r. hand raised and open. Background, red diaper.

(47 a. *In natali plurimorum martyrum*. Resp. *Absterget*. In initial A, 3½ in. high, a pope and a bishop, the former on L. with plain red tiara and crozier, the latter on R. with mitre and pastoral staff. A white Cistercian monk kneels on either side. Compare no. 29. This, like no. 36 a, is now 7940 at the Art Library of the Victoria and Albert Museum, injured by fire in the siege of Strassburg.)

48. f. 253 b. *In natali unius confessoris pontificis*. Resp. *Euge serve bone*. In initial E, 3½ in. high, a bearded saint stands naked in a wooden tub, while a pope standing on R. baptizes him from a green vessel. On the saint's head is a sort of red crown. Above the head of the Deity, and on L. the Dove, emerging from clouds.

A marginal contest between a youth and a monster has been erased.

49. f. 268. *Te deum laudamus*. In initial T, 3 in. high, the Deity seated in the act of benediction within a pointed and cusped quatrefoil. Four angels in the spandrels playing musical instruments.

50. f. 270 b. *Hymn on the Vespers of Christmas-day*. *Intende qui regis*. In initial I, 3½ in. high, a priest seated on a faldstool and playing an organ in which thirty-five pipes are shown in a single tier. A barefooted assistant stands behind the instrument and blows the bellows by hand. This interesting picture should be compared with that in the Duke of Rutland's Psalter (see New Palaeographical Society's Plate 66, d.) in which there are two tiers of pipes, and the bellows are blown by a man with his feet, whilst he supports himself by a wooden bar, in the manner of the bell-ringers at Chartres Cathedral.

The late William Morris owned a copy of Gratian's *Decretum* from the Didot and Lichtenstein collections, which was recently again sold at Sotheby's (Hodson sale Dec. 4, 1906, Lot 275). It contains 36 historiated initials very closely resembling some of those in this Antiphoner, and certainly executed at the same time and place.

S. C. C.

LXXXIII A. FOUR LEAVES OF A DOMINICAN ANTIPHONER
OF N.E. FRANCE OR FLANDERS.

Bought of Quaritch, July 21, 1905, who acquired them at the sale of the library of Henry Willett, of Arnold House, Brighton, at Christie's, July 5, 1905.

On vellum. $19\frac{1}{4} \times 12\frac{3}{4}$ in. 7 lines of text divided by musical notation, which is on a four-line staff. c. 1300-20.

These four leaves are taken from an Antiphoner differing considerably from that of Beaupré (hereafter referred to as *B*), though of but slightly later date. The prominence given on one of them to St Peter Martyr shows that it belonged to a Dominican house, and the style is that of N. E. France or Flanders.

The size of the leaves and of margins is almost exactly that of Vols. I and II of *B*, but, as there is a line less to the pages, the writing, which is exceedingly stately and firm, is larger. It is also somewhat narrower in proportion, and has pointed bases to the letters *a f i m n* as in the greater part of Vol. III of *B*. There are tall narrow penwork initials, as in *B*, alternately blue and red with mixed red and blue penwork. The musical notes are very large.

The leaves come from the Offices of the Sunday before Palm Sunday, Vespers of Easter Day, Vespers of Whit Sunday, and of St Peter Martyr (April 29).

In *B* the first of these is missing and there is nothing except the half-page in Vol. I f. 124 to compare with the fourth, St Peter Martyr not being a saint specially honoured by the Cistercians. But it is possible to compare the contents of the second and third leaves with the corresponding passages (Vol. I ff. 1 and 44) in *B*,

and the following liturgical variations are revealed. *D* stands for the Dominican leaves.

2. Anthem at First Vespers on Easter Day: *Alleluia* in *D* and *B*, but with a different setting.

Anthem to Magnificat: *Vespere autem*, &c. in both *D* and *B*.

Anthem to Compline: *Alleluia* in *D*. Not given in *B*.

Invitatory on Easter Day: *Alleluia*, four times in *D*. In *B* six times, with different setting.

Anthems to Psalms at Matins: In *D* there was a different anthem to each psalm, that to *Beatus vir* being *Ego sum qui sum*, &c. In *B* all the psalms have the same anthem, *Alleluya*.

3. Anthem to *Benedictus* on Saturday before Whit Sunday: *Si diligitis me*, &c. in *D*, *Nisi ego abiero*, &c. in *B*.

Anthem to Psalms at First Vespers of Whit Sunday: *Veni sancte spiritus*, &c. in *D*, *Alleluya* (seven times) in *B*.

The pictures on these four leaves, one on each, are by two hands. Nos. 1, 3 and 4 are on nearly square panels $3\frac{1}{2}$ –4 in. high. The panels are diapered pink (nos. 1 and 3) or blue (no. 4) and the stems of the initials are filled with flat gold patterned with black¹. The historiations are under Gothic arches of flat gold with pinnacles, crockets and finials. The bases of these arches go beyond the initial to the gold edge of the diapered panel². The space within the initials which is outside the arches, is red in nos. 1 and 3, grey in no. 4, with a faint filigree pattern. The backgrounds within the arches are blue and pink diapers.

These three pictures are by the same artist, whose drawing and colouring are not specially remarkable. He uses a good deal of yellow, as well as red, carmine, grey and green, but no blue for the draperies. His faces are painted white with a little pink on the cheeks.

No. 2 is by a stronger and better artist. The diapered panel is about $4\frac{3}{8}$ in. square. The initial and the arch within it are on the same lines as the others, but more elaborate. The initial has strap-work sides and there are buttresses to the arch, which has a finial of flat gold oak-leaves. The drawing, modelling and colouring are notably more refined than in the other pictures. No yellow is used, and there is no filigree pattern.

¹ Compare the Psalter of Guy de Dampierre, 10607 at Brussels.

² Compare the Arras Psalter and Horae, Lat. 1328 at the Bibliothèque Nationale.

Half-borders. Each of the initials is attached to a half-border, with elaborately cusped branches of a more advanced style than those in *B*. On these there are various grotesque monsters, a rabbit blowing a trumpet, an ape shooting with a bow and arrow, and a number of birds (notably a jay, wrens and goldfinches) that recall the birds in the fourteenth century Parisian books¹, as well as in some English books of the thirteenth century². The foliage consists chiefly of very gay vine-leaves, sometimes parti-coloured, with here and there a leaf of oak or holly.

The subjects of the miniatures are as follows:—

(1) *Dominica in Passione. Ad Magnificat antiphona: Ego sum qui testimonium.* In initial *E*, *the Betrayal*. Judas embraces Christ and kisses Him. On *L*. Peter with a large sword drawn. Malchus, a bearded man, lies in the foreground with bleeding face. His ear is in the r. hand of Christ, Who is about to heal him. On *R*. three soldiers in mail prepare to seize Christ. Two of them hold spears. In background a company of Jews with a cresset and an axe.

(2) *Anthem to Psalms at Vespers of Vigils of Easter Day: Alleluia.* In initial *A*, *the Resurrection*. Christ steps from the tomb, holding a red banner headed with a cross. In an arch under the tomb three soldiers in banded mail lie sleeping. Two of them wear circular gold aillettes.

(3) *In vigilia penthecostes ad vespas super psalmos antiphona: Ueni sancte spiritus.* In initial *U*, *the Descent of the Holy Ghost*. Two seated groups of six persons, on *R*. and *L*. The Virgin is in the front of the left group, with St John beside her. The Dove flies down from clouds and red lines unite its beak with the heads of the seated apostles and Virgin.

(4) *Sancti petri martyris ad vespas super psalmos antiphona: Colletetur turba.* In initial *C*, *the Martyrdom of St Peter*. On *L*. the Saint, in Dominican habit, points to the words *credo in deum* written in white upon the ground, and bends beneath the stroke of a falchion with which a mailed soldier on *R*. cleaves his head. A second soldier thrusts a dagger into his heart. They wear sleeveless surcoats, yellow and red. See the Golden Legend, Kelmscott Press edition, p. 470, for the account of St Peter Martyr's death.

Since this was written I have found in the Art Library of the Victoria and Albert Museum eight leaves (8997A–H) from the same Antiphoner, with miniatures representing the Adoration of the Magi, the Ascension, the Trinity, the Finding of the Cross, St Thomas Aquinas, the Last Supper, the burial of St Dominic and a company of Apostles, with leaves of oak, vine and holly, a hare, an ape, birds, &c., in the margins. The Dominican origin of

¹ e.g. The Hours of Jeanne II of Navarre (no. 75 in Mr Thompson's collection), the Petites Heures of Jean Duke of Berry (Bib. Nat. Latin 10483), the Missal of the Church of St Denis at the Victoria and Albert Museum, MS. 33992 at the British Museum, &c.

² e.g. The Tenison Psalter (B. M. 24686), Peter Comestor (B. M. 3. D. vi).

the book is thus further confirmed. Three miniatures (F-H) are by the same hand as nos. 1, 3 and 4 above, four (A-D) are by a different and inferior hand, while E (St Thomas Aquinas, can. 1323) is by yet another hand and was evidently added to the book after its completion.

In the same Library there are three leaves of the same school as the last, 8993 from an Antiphoner belonging to a Franciscan house of nuns, 8997 I from an Antiphoner belonging to the same house and 8991 B from a Gradual.

S. C. C.

LXXXIV. LIFE AND MIRACLES OF SAINT CUTHBERT ETC.

Bought in a sale at Sotheby's, July 1906, from Sir John Lawson, Bt., of Brough, in the North Riding of Yorkshire, having been in his family at least 100 years.

Vellum, $5\frac{1}{2} \times 3\frac{7}{8}$ inches, 150 ff., 23 lines on each page. 12th century (c. 1180) by an English scribe and miniaturists.

Modern English red velvet binding. Edges gilt.

Collation: 1¹² (lacks 1, probably blank) 2¹² (lacks 3) 3¹² 4¹² 5¹² (9 missing), 6¹² (1, 6 and 12 missing), 7¹² (2 and 11 missing), 8¹² (3 and 6 missing), 9⁶ 10¹² 11¹⁰ 12¹² 13⁶ 14¹² 15⁶. Ten leaves missing on nine of which were miniatures.

Contents:

Pictures of St Cuthbert and Bede	f. 1 v and 2
Bede's dedication to Bishop Eadfrid	2 v
Letter of the Venerable Bede respecting his metrical life of St Cuthbert to the priest John.	4
Headings of the 46 Chapters	5
Life and miracles of St Cuthbert by the Venerable Bede . . .	7 v
History of the translations of the body of St Cuthbert, etc. etc. by an anonymous author	87
Extracts from Symeon's History of the Church of Durham, relating to St Cuthbert	130
Relatio de S. Cuthberto	146
An account of the Early Provosts of Hexham	149

History. On f. 2 b is written in red by a contemporary hand, if not by the scribe of the book, *Liber sancti cuthberti*. This is the formula used in books belonging to Durham Cathedral, and in the catalogues of its Library published by the Surtees Society in 1838 (*Catt. Vett.* pp. 29 and 107), the first of which is dated 1391, the second 1416, the following entry occurs: "O vita Sancti Cuthberti et miracula ejusdem curiose illuminata II f^o. *dubiorum* (Ricardus arch. Eboracensis)."

Thus it is proved that this volume, f. 3 of which (i.e. the 2nd leaf on which there is any text) begins *dubiorum*, was still in the

Durham Library about 200 years after it was written, but I was unable to find in the present Durham Cathedral Library any illuminations of a similar character. It is however practically certain that it was a product of the Durham scriptorium¹.

The Richard Archbishop of York, to whom the MS. appears to have been lent and on whose account it was absent from the Durham Library in 1416, was Richard le Scrope, who was promoted by Richard II from Lichfield to York in 1398 and beheaded in 1405. Scrope completed the rebuilding of the choir of York Minster and it is probable that he borrowed our MS. from Durham when the window to Cuthbert was in contemplation, and that he failed to return it by reason of his execution.

At the end of the book is written faintly what looks like Mary Cobb, in a 17th century hand. On the margin of f. 95 *b* is written Mary, and on that of f. 116 *b* John, in hands of the same period. There are no other marks of ownership.

Writing. The writing is very careful and by an accomplished scribe. The initials are alternately red and blue with pen-work ornamentation. There are two large initials in gold and colours in the best style of the period, at the beginning of the two introductory letters ff. 2 v and 7 v.

Miniatures. The total number of miniatures was probably 55 of which nine are missing. The missing leaves followed folios 13, 54, 57, 61, 66, 67, 75, 78 and 80. Besides the nine missing miniatures that illustrating the cure of Cuthbert's knee, which had been painted on very thin vellum and pasted on to folio 9, has been lifted off, and only the hind-quarters of the Angel's white horse (which came outside the thin piece of attached vellum) remain. It is stated by Rev. W. Forbes-Leith (*Life of St Cuthbert*, p. vi, note) that "An illustration belonging to the first chapter has unfortunately been destroyed; it represented the scene described on f. 8 *b*, children standing on their heads &c." This picture was perhaps pasted on the blank side of f. 7.

This is the earliest specimen of English illumination in my possession. The style of painting is not unlike that in Royal MS. 2 A xxii of which there is a page reproduced in Plate II of the first

¹ On f. 116 is a rubric: Quoniam post cccc. x et viii annos corpus beati cuthberti incorruptum fuit inventum et *in nostram ecclesiam translatum*.

series of Dr Warner's British Museum facsimiles and which was painted at Westminster about the same time. There is also a resemblance between these miniatures and those in the Psalter of St Louis, an English MS. that belonged to Geoffrey Plantagenet, Archbishop of York (MS. Lat. 76 A at Leyden University), of which an *Edition phototypique* was printed at Leyden by A. W. Sijthoff in 1902, and those in a Bestiary from which two miniatures are reproduced in Mr J. Pierpont Morgan's catalogue.

English illuminated MSS. of the lives of English Saints are very uncommon. In the Library of University College Oxford (E 165) is a profusely illustrated MS. of the Life and Miracles of Saint Cuthbert somewhat earlier in date than the present volume. A finely illustrated life of Saint Edmund is in the Library of Captain Holford, another of St Edward the Confessor is in the University Library at Cambridge, and another of Saint Guthlac is in the British Museum.

The illuminations :

1. f. 1 v. Saint Cuthbert in episcopal robes stands with uplifted right hand blessing. His left hand grasps his crozier. A prostrate Benedictine on the left kisses his right foot, clasping it with both hands. The Saint's dress consists of: 1. The alb. This is his innermost robe and is visible from the ankle to the middle of the leg and also at the wrists. 2. The stole or long narrow strip of cloth, which doubled like a scarf round the neck. The two fringed ends are visible appearing from below the dalmatic. 3. A green dalmatic, with a lower border of white and red which also surrounds the sleeves. 4. The maniple, here worn on the right arm, was originally a towel but has here assumed an ornamental character and consists of a strip of red cloth, not thicker than a bell-rope, wider at the ends and fringed. 5. A blue chasuble. It has the air of a poncho put on over the head and raised at each side by the uplifted arms of the Saint. The hair is long and brown almost hiding the ears, the beard slight. The mitre white edged with gold at the base and with a gold perpendicular strip up the middle. The Saint has red shoes and stands before a background of gold with broad border of red, framed in a narrow strip of gold outside which is a rim of green. The whole is well drawn and dignified, evidently a careful and accurate drawing of a XIth century Bishop.

2. f. 2. A young clerk (probably Bede), tonsured and clad in a brown cloak over a white tunic confined at the waist by a belt, sits writing at a desk on which, covered with a yellow cloth, his book rests. Behind him is a background of gold and dark blue with a pillar at each side supporting a triple arch all in red behind which are conventual buildings with green and red roofs.

There are fine initials on f. 2 v and f. 7 v, a D at the beginning of the dedication to Bishop Eadfrid and the Monks of Lindisfarne, and a P whose tail extends the full length of the page at the opening of the first chapter of the book.

3. f. 9. On this page was a picture painted on thin vellum which has been removed

at a recent period, the exposed surface still retaining its whiteness except in the top corner where the thin super-imposed vellum had probably become detached or dog-eared. All that remains of the painter's work is the hind-quarters of the white horse on which rode the angel when he cured Cuthbert's knee of a tumour. The picture illustrates Chapter II. Chapter I has no illustration at present.

4 and 5. ff. 10 v and 11. Here two pictures illustrate one event, the rescue of some ships off Tynemouth by the prayers of Cuthbert. On the left the youthful Saint, kneeling and nimbed with red, prays with joined hands, above him the hand of God blessing from a cloud. The blue river Tyne runs past to the sea, shells on the red beach. Background of gold and blue. On the right on f. 11 we see the monastery of Tynemouth where two monks stand praying. Above are seen three ships tossing about at the river's mouth. These pictures illustrate Chapter III. Chapter IV has its picture cut out. No doubt it illustrated the vision which appeared to Cuthbert when he was tending sheep on some distant mountains. He saw heaven opened and a company of the heavenly host descend through the darkness in a long stream of light, who having received among them a spirit of surpassing brightness returned with it to heaven. Next morning it was found that Aidan, Bishop of Lindisfarne, had died at the moment of the vision, and Cuthbert determined to become a monk.

6. f. 14. Young Cuthbert, on his journey (Chapter V) to Melrose where he proposed to enter the Monastery, being famished with hunger, enters a deserted shepherd's hut and kneels down in prayer. As he was singing a psalm he saw his horse lift up his head and pull some straw from the roof, and among the straw fell down a linen cloth folded up with hot bread and some meat inside it enough for a meal. He gave half the bread to his horse. (A leaf is missing before this one: it is impossible to say what was on it.)

White horse pulls straw from the red roof of a shed. Its saddle has three girths and a strap round the shoulder and is covered with a brown cloth. Cuthbert, a young man with long hair, kneels on the right with hands outstretched.

7. f. 16. Arrived at Old Melrose Abbey, Cuthbert gives his horse and spear to a servant, dressed as a layman. He is received at the door of the Monastery by the Prior Boisil, who exclaims "Behold a servant of the Lord."—Another monk is seen behind Boisil. An illustration to Chapter VI.

8 and 9. ff. 17 v and 18. Cuthbert, having now been appointed to the office of guest-master at Ripon, entertains an angel, whose feet he washes and wipes and dries in his bosom. The angel goes away without tasting the breakfast which Cuthbert prepares for him. While putting back the table in the dining-room the Saint perceived a most surprising odour and sweetness, and looking round saw three white loaves of unusual excellence, which must have been sent from Paradise. In the first picture the angel is seated beside a table while Cuthbert dries his feet: he is nimbed and has wings of green, white and red—on the table is a knife, a goblet, and half a loaf. In the second picture on f. 18 the monk beholds with astonishment the three heavenly loaves. These two pictures illustrate Chapter VII.

10. f. 21, illustrating Chapter VIII. Cuthbert, recovered from his sickness, converses with Boisil on his death-bed, who foretells his future fortunes and advises him to read the Gospel of St John, of which he has a copy containing seven quarto sheets (comp. f. 127) which they read together and finish in seven days, when Boisil dies. The picture represents Boisil sitting up in bed and talking to Cuthbert, who sits at his feet.

11. f. 22 v, illustrating Chapter IX. This picture represents Cuthbert dressed as

a monk with his cowl pressed over his head. His right hand is raised in preaching, his left hand grasps a crutched walking-stick: he is addressing a group of six laymen and women all well dressed and with brown boots.

12. f. 24, illustrating Chapter X. Cuthbert, while on a visit to the Abbess Abbe at the Monastery of Coldingham, going out alone at night, is followed privately by one of the brethren to see what he should do. He is seen to go down to the sea which flows beneath the monastery, and going into it until the water reached his neck spends the night in praising God. When dawn approached he came out of the water and while he was at prayer two otters came up from the sea, and, lying down before him on the sand, breathed upon his feet and wiped them with their fur: the brother, who watched all this from the heights, was so terrified that he could hardly reach home. The man, at the Saint's bidding, concealed the miracle during Cuthbert's life but after his death told it to as many as he was able. The picture represents Cuthbert, nude, up to his neck in the sea, praying, and again, sitting on the shore, clothed, with otters at his feet. On the height above is the spying brother.

13. f. 26, illustrating Chapter XI. Once Cuthbert left his monastery of Lindisfarne and went by sea to the land of the Picts with two of the brethren: they arrived the day after Christmas Day and were detained in a state of great destitution by a tempest. Cuthbert promised them a calm in three days. In the picture they are represented sailing home with a fair wind.

14. f. 26 v, illustrating same Chapter, XI. Cuthbert shows to his two attendants a fish which has been miraculously provided in answer to his prayers.

15. f. 28 v, illustrating Chapter XII. On one of his preaching expeditions Cuthbert, having had no food all day and seeing an eagle flying in the air, tells his servant that God may feed them even by means of that eagle: soon after they see the eagle standing by a river-side and the boy runs and finds a good-sized fish which the eagle had caught. "What have you done, my son," says Cuthbert, "why have you not given part to God's handmaid?" So they give part of the fish to the eagle. In the picture the eagle, somewhat like an osprey, is devouring the head of the fish while the boy grasps the rest of it by the tail and is proceeding to cut it up. Cuthbert leans on his staff and directs his proceedings.

16. f. 30, illustrating Chapter XIII. On the left Cuthbert with raised hand puts to flight a Demon who had appeared to set light to a neighbouring house, while two youths with bowls of water are in vain trying to extinguish the supposed flames, which yield only to the Saint's prayers. Note the narrow chimney with covered top.

17. f. 31 v, illustrating Chapter XIV. Two youths are actively engaged in throwing water on a burning house. Cuthbert with both hands raised in prayer puts out the flames. This was a real fire as distinguished from the apparent fire of Chapter XIII.

18. f. 33 v, illustrating Chapter XV. Cuthbert on the right blesses and thereby cures the wife of Hildmaer, a prefect of King Ecgfrid, who stands by her bedside clad in a light grey garment with green cloak thrown over his left shoulder. The lady sits up on a sort of sofa somewhat similarly clad but with a blue cloak. Her light hair is twisted in heavy coils down the side of her face. The Prefect has grey hair and a full beard. The lady displays a brown shoe with a pattern in white spots.

19. f. 35 v, illustrating Chapter XVI. This picture shows how he lived and taught in the monastery of Lindisfarne. Cuthbert on the left sits book in hand and lectures to six monks who are seated in a group before him. This is one of the best of the pictures and differs from all previous in having a pattern of dots and lines on the burnished gold.

The heads of the monks are all admirably drawn. The inner panel of gold is edged with white instead of black as previously. I suspect a different and better artist.

20. f. 39, illustrating Chapter XVII. Cuthbert assisted by an angel, barefoot and with graceful wings, is shown building his hermitage on one of the Farne islands. On the right he is represented again, driving away a demon.

21. f. 41, illustrating Chapter XVIII. Cuthbert, leaning on his spade, points with his right hand to the floor of the cell, where an attendant is digging and water is appearing round his spade. The spades are of wood tipped with iron, and so narrow that there is a place for the foot on one side only of the handle, as in spades I have seen in Ireland for digging turf. It is here that mention is made of his habit of not washing his feet or taking off his shoes except at Easter, on account of the washing which then takes place at the Lord's supper.

22. f. 42 v, illustrating Chapter XIX. Cuthbert stands at the door of his hermitage and with uplifted hand admonishes two white birds which are feeding on the seeds of barley which a young man in a red tunic is sowing in a field by the seaside. Obedient to his remonstrances three gulls are seen flying away to the right.

23. f. 44, illustrating Chapter XX. Four black crows are seen picking at the thatch of the hermitage, while below one of them made penitent by the Saint's rebukes lays at his feet a piece of lard by way of amende. There is a tree to the right, presumably for the crows to nest in, and the sea flows in front.

24. f. 45 v, illustrating Chapter XXI. On the left three monks in a boat seem to apologise for their forgetfulness in not having brought Cuthbert a beam, 12 feet long, which he had asked them to bring from Lindisfarne. The Saint standing on the shore points to a beam of the exact length required which the sea had washed up for his use.

25. f. 47, illustrating Chapter XXII. The Saint, standing at the door of his cell, admonishes five laymen who have come to be comforted by his words. Their boat is seen in front. Cuthbert is here represented without his crutch stick.

26. f. 48 v, illustrating Chapter XXIII. The Abbess Elfid in black cloak and brown shoes seated on the left. A monk in grey and a girl in white, both standing, tie Cuthbert's girdle round her head. Architecture of thin green and blue columns with round arches. In the text the Abbess is cured by putting on the girdle and one of the nuns by wrapping it round her head.

27. f. 50 v, illustrating Chapter XXIV. The same Abbess Elfid meets Cuthbert at an island in the mouth of the River Coquet and throws herself at his feet, and asks him how long her brother Ecgfrid would live and govern the Kingdom of the Angles. Two monks stand behind Cuthbert. Six layfolk stand behind the prostrate Abbess. The sea in front.

28. f. 51. Here Ecgfrid visits Cuthbert and grasping his left hand exhorts him to accept the Bishopric of Lindisfarne to which he has been elected. Three courtiers stand behind the king who is bearded and wears a red crown. The young man next behind him has a red cap and is probably Alfred, his successor. The bows of a boat are seen on the right in which the king has come to Farne Island.

29. f. 53 v, still illustrating Chapter XXIV. Three monks seated on the left on a cushioned bench urge Cuthbert, seated on the same bench to the right, to accept the Bishopric.

30. f. 54, illustrating Chapter XXV. Here Cuthbert in a white garment shaded with pink blesses a bowl of water which an attendant in green holds, while another person in red and blue pours a spoonful into the mouth of a sick man lying on a couch, who is thereby cured.

[Here a leaf is wanting which contained the end of the text of Chapter XXV and probably a picture illustrating Chapter XXVI with the rubric of Chapter XXVII. It would show Cuthbert's life in his bishopric.]

31. f. 55 v, illustrating Chapter XXVII. Cuthbert, mitred and with his crozier in his left hand, prophecies calamity at Carlisle. Three men stand behind him while he addresses the Abbess and the Queen (?) who are followed by five attendants. Cuthbert's red cope is fastened at the throat with a cruciform brooch, similar to that found afterwards in his tomb. The scene occurs while Cuthbert, who is on a visit to the Queen, is being shown the famous Roman fountain at Carlisle, which is represented in front by a stream of blue water issuing from a red well-head.

[A leaf is here missing which contained the first half of Chapter XXIX and a picture which probably represented the souls of Cuthbert and Herebert going to Heaven at the same moment.]

32. f. 58 v, illustrating Chapter XXIX. A monk on the left, sent by Cuthbert, sprinkles with holy water the wife of a Count who sits up in bed with closed hands as in prayer. She wears a white night-dress with long sleeves and is covered by a green quilt. The monk has a puce habit and holds a sprinkler in his right hand and a bucket in his left.

33. f. 60, illustrating Chapter XXX. Cuthbert stands on the right and anoints with oil the eyes of a girl in a long white dress. She has long yellow hair coiled together. The Bishop has a vessel in his left hand—a very graceful picture.

34. f. 61, illustrating Chapter XXXI. A Bishop mitred, and with crozier in his left hand, with his right places consecrated bread in a sick man's (Hildmer's) mouth. The text states that the bread was consecrated by Cuthbert but administered by a layman. Probably the artist only read the rubric.

[After f. 61 v, a few lines are missing, being the end of Chapter XXXI and possibly two pictures illustrating Chapter XXXII. It is more likely however that the missing leaf was blank on the recto, except for a few lines at the top, and that the verso contained a picture of the curing of a young man whom the Saint found at the point of death on a journey.]

35. f. 62 v, illustrating Chapter XXXIII. The Bishop, a stately figure in red cope and green dalmatic, with mitre and crozier, blesses a child, sick of the plague, whom his mother holds up for his blessing. The timid anxiety of the mother and the benevolence of the Saint are beautifully expressed. Of course the child was cured.

36 and 37. ff. 63 v and 64, illustrating Chapter XXXIV. On the left is a picture, occupying half of f. 63 v, of a man in white falling from a tree, green and of a very conventional style. The background is a red diaper pattern. On the right, f. 64, is a table with white cloth, on which is a fish on a dish, a plate and salt-cellar. To the left sits the Saint who is dropping his knife. The Abbess Elfled on his left in black hood with closed hands appeals to know what is the matter. The Saint has had a vision and seen the soul of Hadwald, one of the Abbess's servants (the man who fell from the tree), received in Heaven. Another monk seated on the Abbess's left also expresses astonishment.

38. f. 66, illustrating Chapter XXXV. A youth in green holds before the Saint a goblet of water which the Saint turns into wine. The Abbess Verca, whose nunnery was near the mouth of the Tyne, looks on from the left. A monk in a red cloak and blue tunic sits behind the Saint. The Abbess has a grey hood and the Saint a cope of the same colour.

[The few last lines of Chapter XXXV were on a leaf, now missing, between ff. 66 and 67. On the missing leaf no doubt was the illustration of Chapter XXXVI and the rubric of the same. The few last lines of Chapter XXXVI are also missing and, I suppose, the picture, or perhaps two pictures, of Chapter XXXVII.]

39. f. 71 v, illustrating Chapter XXXVIII. Cuthbert in a boat, holding his pastoral staff, seems to be drawing towards him into the boat one of three monks who stand by on the shore. The heads of the monks are admirably drawn, and there is a line of white dots round the gold centre background, as in several other miniatures.

40. f. 73, illustrating Chapter XXXIX. Two monks in white albs, kneeling, the dying Cuthbert seated in the middle. One monk holds a gold chalice. Above, two angels carry the soul of the Saint up to Heaven.

41. f. 74 v, illustrating Chapter XL. An island in a green sea, Farne, on which two men not tonsured holding torches. Below, the green sea changes to blue on the coast of Lindisfarne where one monk on the top of a rock holds a similar torch while another monk walks towards a small chapel. This represents the signal agreed on to be displayed at Farne when the Saint died.

[A page is missing between ff. 75 and 76 on which must have been a picture of the miracle whereby a boy was cured of a Devil by some water mixed with dirt from the washing of the Saint's corpse. The missing page also contained the first half of Chapter XLI.]

42. f. 77, illustrating Chapter XLII. Three monks stand beside Cuthbert's coffin, one of whom holds the lid while the other two examine the body and see with surprise that it is not decayed though buried eleven years before. A chalice stands on the Saint's breast.

[A leaf is missing between ff. 78 and 79 which contained Chapter XLIII and probably a picture of the burial of Bishop Eadbert.]

43. f. 79, illustrating Chapter XLIV. A coffin containing the body of Cuthbert is seen before which a sick man carrying a crutch kneels in prayer. A monk is seated by the coffin reading a book with a red cover. A lamp burns above.

44. f. 80, illustrating Chapter XLV. A young man reclining on a couch on the right. An attendant puts one of the Saint's shoes on his right foot, whereby he is cured of what "the Greeks call paralysis."

[A leaf is missing between ff. 80 and 81, containing probably a picture of the cure of Felgeld who suffered from a swelled face.]

After Chapter XLVI is a rubric "*Explicit liber de uita et miraculis beatissimi patris cuthberti lindisfarnensis ecclesie episcopi. Item de quo supra ex iiii^{to} ecclesiastice historie gentis anglorum libro. xxx. cap.*"

45. f. 83, illustrating a chapter of Bede's *Ecclesiastical History*, IV. 31, in which the cure of a paralytic named Bethwegen is recorded. He lies beside the coffin of Cuthbert. The Saint's hand protruding from under the lid of the coffin touches his face. A lamp hangs from a pointed roof above. The architecture resembles that in many of the previous miniatures, round arches, slender columns painted with red and green and with pointed roofs similarly coloured. In every picture, except no. 36, a central portion has a background of burnished gold.

46. f. 84 v, illustrating the next chapter of the *Ecclesiastical History*. A Benedictine, standing beside an altar covered with a white cloth, touches with one of St Cuthbert's hairs the left eye of a man named Thruired, who kneels on the altar step with joined hands.

After these two supplementary chapters is a blank page. On folio 87 an entirely separate work begins. It is the History of the translations of the body of Saint Cuthbert by an anonymous author. It has been printed in the *Transactions of the Surtees Society*, Vol. LI., pp. 158–201. This is written in a similar if not the same handwriting as the life, and has similar rubrics at the beginning of each chapter. This is followed by various short chapters relating to St Cuthbert and his miracles. There are no further miniatures.

As a specimen of the Venerable Bede's style I append a translation of his letter to John the Priest which is given in the Prologue but which refers to Bede's gift of his *metrical* life of Cuthbert, "a dull and heavy composition" as Dr Giles calls it in his edition of the Biographical Writings of Bede (James Bohn, 1845, London). Whatever the poem may have been the covering letter has the charm of a kindly writer and a polished style.

"To the Lord John, Priest and best beloved in the Lord of Lords, Bede the servant of Christ sends greeting. It cannot be told, my most beloved Lord in Christ, how much I am touched by your affection and am delighted always, when it is possible, to be in your company, nor how much I am affected and excited by the constant recollection of your holy sweetness even amid the hardships of the long journey which you desire to undertake. Wherefore either to remind you of my devotion or as a solace to you in your travels I have offered to you the history of the blessed Bishop Cuthbert which I have lately brought out in verse. For without any hesitation I am confident that the society of so great a man may confer much happiness. For his sweet affability is a consolation to those in sorrow, his fervent zeal spurs on the fainthearted, and his sturdy intercession protects him who is in danger. You must know however that I have by no means been able to relate all his actions. For every day both new miracles are wrought by his relics and his old miracles are related in new form by men who were in a position to know the facts. Among which is one which I myself experienced, as I have already told you, in the healing of my tongue while I was chanting his miracles. If however life allows it and if the Divine will by its favour consents to our design, I hope that I shall in another work hand down to memory some of

those things which I had omitted. I beseech you when by the protection of God you shall have reached the threshold of the blessed Apostles that you will remember to intercede for me."

It only remains to add that this MS. has been the subject of various notices. In the *History of St Cuthbert*, by the Very Rev. Monsignor C. Eyre, pp. 276, it is spoken of as the "Brough MS.," and is stated to consist of 400 pages. The list of contents given corresponds with the present contents, and it is evident that there was a mistake of 100 pp. in the pagination, as there are and were but 300 pages.

It is noticed again in the *Yorkshire Archæological and Topographical Journal*, Vol. IV., London 1877, in an article on the St Cuthbert window in York Minster, by the Rev. J. T. Fowler, where several of the miniatures are reproduced in outline from reproductions made for a previous publication by Mr James Raine (Raine's *St Cuthbert*, Durham, 1828), at which time the MS. was in the possession of Sir Henry Lawson, the great-uncle of the present Sir John. From this account it is clear that the designs for the window at York and those for a series of panels at Carlisle were quite independent of the miniatures in this MS., being of a later type, probably xivth century.

Finally, in 1888, the Rev. W. Forbes-Leith, S.J., printed for private circulation "The Life of St Cuthbert written anonymously about A.D. 700, with 45 full page illuminations from the Lawson (the present) MS." These excellent facsimiles are of the original size, and were produced in Chromo-lithography in colour by Messrs Scott & Ferguson of Edinburgh (now Messrs Morrison & Gibb). They are accompanied by admirable descriptions and notes. This book is now rarely met with, and only two copies remain in the hands of the printers.

The following is the Rev. J. T. Fowler's account (in the *Yorkshire Archæological and Topographical Journal*, Vol. IV. pp. 254-6) of the University College Oxford MS. (E 165) the only other illustrated life of the Saint known.

"This MS. has probably come from Durham Abbey. It is beautifully written on 200 leaves of vellum, size about 8 inches by 5, and is in an early binding. It contains Bede's prose life of

St Cuthbert, and two miracles from his *Ecclesiastical History* (IV. 30, 32), with seven supplementary chapters, which may be found in substance in the *Historia Translationis* (Boll. Acta SS. Martii, tom. III. p. 127, etc.) and in Symeon. Also a life of St Cuthbert in leonine verse, by an unknown author, printed in *Biogr. Misc. Surtees Soc.* vol. 8. Each chapter in the prose portion has a drawing in coloured outline, illustrative of its contents, and there is a frontispiece in two compartments representing the scribe at his work and presenting it finished to a monk. Also three initial letters, one with a figure of a monk reading at a desk, another with a grotesque animal, and a third with scroll work. These, and the frontispiece, are filled in with colour in the ordinary way. The writing bears a strong resemblance to that of several books given by Bp Carileph to the monastery of Durham, and therefore written previous to the end of the xith century. It cannot be earlier than 1080, the date of the assassination of Bp Walcher, mentioned f. 163, and the character of the writing shows that it is not much later. The pictures at the heads of the chapters seem earlier in style than the writing, and may perhaps have been done by an artist somewhat advanced in life. They are drawn in clear bold outlines of red, green, blue and purple, without shading, on the plain vellum surface. The figures are long and thin, often in exaggerated attitudes, the form of the body and limbs being displayed through the slight drapery in the classic manner. The monks are in monastic habits, of colours chosen solely for pictorial effect, and tonsured; some have blue hair, others red. The laymen are in short flowing tunics, sometimes with cloaks over these, and they are generally bareheaded, but sometimes in conical caps ending in tassels. The buildings are Romanesque in character, having low imbricated roofs, semicircular headed openings and panels, voluted capitals, characteristic turrets, apsidal terminations, etc. The representations of the shrine in the later illustrations are peculiarly interesting. The type is a stone substructure with arched openings, plinths, etc. On it a cloth hanging loosely like a tablecloth about half-way down; and on this a feretory with arched openings or panels on the side, and a high pitched imbricated roof with gable-crosses and cresting. In one illus-

tration, the same feretory is being carried by two men on two poles, with the cloth hanging down below it. Altogether, though less archaic, the pictures bear a marked resemblance to those described and copied in *Archæologia*, XXIV., from the MS. Cædmon of the end of the xth century in the Bodleian Library. There are very often two successive stages in one incident represented in the same picture."

H. Y. T.

LXXXV. PSALTER AND HOURS OF A LADY CONNECTED
WITH ST LOUIS, PROBABLY HIS SISTER ISABELLE OF
FRANCE, FOUNDER OF THE ABBEY OF LONGCHAMP
(Died 1270).

This book having been the subject of a separate essay by
S. C. Cockerell printed in 1905 with the above title and reproduc-
tions of all the miniatures is not described here.

LXXXVI. HOURS OF YOLANDE OF FLANDERS, C. 1353.

Mr Cockerell's description of this book has also been published
separately and fully illustrated. Its relationship to the Horae of
Jeanne of France, Queen of Navarre (no. 75 in the second volume
of this catalogue), and other Parisian books of the period is dis-
cussed, but unfortunately no reference was made to the closely
allied Psalter of Bonne of Luxembourg (1332-49), wife of King
John of France, of which a description, with reproductions of three
pictured pages, may be found in the Catalogue of A. Firmin-Didot,
vol. IV.

Nos. lxxxv and lxxxvi were in the library of Charles V of
France and recently in that of John Ruskin.

LXXXVII. POLYBII HISTORiarUM LIBRI V. LATIN
VERSION OF NICHOLAS PEROTTI.

Purchased, May 1905, of S. C. Cockerell, who bought it at the sale of the Barrois Collection belonging to the Earl of Ashburnham at Sotheby's, June 13, 1901, Lot 491.

On vellum. $13\frac{1}{8} \times 9$ in. 174 ff. 35 lines. Italian (probably Florentine). c. 1470. F. 2 begins *uirorum doctrinam*.

Binding. Original brown stamped leather, rebacked and lettered POLIBII HISTORiarUM LIBRI V LATINE A N. PEROTTI REDD. The four clasps are missing, but the sides are in remarkably fine preservation. They are of the same pattern, a Venetian one showing oriental influence, with a star-shaped centre and broad spaces above and below composed of closely arranged small saltires and pellets. There is a border made up of a tool not infrequently found which bears a distant resemblance to a spread eagle. The edges have their original gilding and gauflering.

Collation: a¹⁰-r¹⁰ s⁴. There are catchwords low down in the inner margins at the ends of the sections, except to section a, in which the catchword is placed vertically just below the last word on the page.

Contents:

N. Perotti Prohemium * * ad Nicolaum quintum Pontificem	
maximum	f. 1
Polibii historiarum liber primus	f. 3

Writing. Roman, by the same hand throughout, exceedingly good and strong. There are occasional side-notes, which, like the page-headings, are in carmine as far as f. 27 and afterwards in violet. The title of f. 1 is written in three lines of capitals, of which the first and third are blue and the second burnished gold.

Decoration. This consists of six large gold initials resting on panels of delicate white vine ornament, with pink, blue and green in the interstices (ff. 1, 3, 39, 66, 108 *b*, 139), and of a similar half-border on f. 1. On the lower margin there is a wreath supported by two flying amorini, but the arms of the original owner have never been filled in, and there is no clue to his name. An Herodotus, no. 440 in the Earl of Leicester's library at Holkham Hall, has very similar decoration.

This is a first-rate example of a fifteenth century classic, written luxuriously on the smoothest vellum. Nicholas V, to whom the translation is dedicated, was Pope from March 6, 1447, till March 24, 1455, and it was probably made towards the latter date, as Perotti was born in 1430 and was therefore only seventeen years old when his patron, whose encouragement of learning he extols in the preface, was elected. There is a copy of this work in the Phillipps Library at Cheltenham which is said to be the actual copy given to the Pope, and at the university of Valencia, among the books brought from Naples by the Duke of Calabria, there is another MS. copy. It was printed by Sweynheym and Pannartz at Rome in 1473 and by Bernardinus Venetus at Venice in 1498. Perotti was Archbishop of Siponto in 1458, Governor of Umbria in 1465, of Perugia in 1475. He died in 1480. His best known literary achievement was a *Rudimenta grammatices*, of which there were over sixty editions in the fifteenth century.

S. C. C.

LXXXVIII. LANCELOT DU LAC, Parts I and II.

Bought in 1905 of Mr C. Fairfax Murray, who acquired it at the sale of the Barrois collection belonging to the Earl of Ashburnham, June 14, 1901, lot 537.

On vellum. Originally one volume, now divided into two. 266 ff. Three columns of 48-50 lines. c. 1290-1310. N.E. French. The second leaf begins *moult quant vous estes*.

Binding. Pink morocco of c. 1850, with gold tooling, lettered LANCELOT DU LAC MS. IN MEMB. I & II. There is evidence that the binder reduced the margins, which are now meagre, as a pencil foliation of fairly recent date is partly cut away.

Collation. a¹²-n¹² o¹² (a leaf removed but nothing missing) p¹² (lacks 10) q¹² r¹² v¹² (6 removed but nothing lacking) f¹² s¹² (lacks 12) t¹² (lacks 9) v¹² x⁸ (lacks 8 blank). The signatures appear very faintly between the last lines of cols. 2 and 3 at the ends of the sections. The three missing leaves of text should follow ff. 176, 236 and 244. Ff. 1 and 36 have the upper portions torn away and repaired.

Provenance. There is no clue to the original owner. At the end is written in a hand of the 15th century *ce livre est a messire Jehan de brosse seigneur de sainte severe et de boussac et mareschal de france*. This was Jean I of Brosse, son of Pierre II of Brosse and Marguerite of Mallevall. He was Lord of Sainte Severe, of Boussac, Huriel and La Perouse, was councillor, king's chamberlain, and marshal of France. He rendered great service to the state, distinguishing himself at the defence of Orleans and at the battle of Patay in 1429, was present at the coronation of Charles VII, and in 1430 took part in the siege of La Charité and helped to deliver Compiègne and Lagny from the English and Burgundians. He

married Jeanne of Naillac and died in 1433 (Anselme, v. 570, VII. 71).

Inside the cover is the pencil note *Corr. sub Sept.* 1849, which appears in many of the Ashburnham books. There are no other marks of ownership.

Contents. It appears that there are variations in every copy of this famous romance. The text is a very good one, containing the shorter and better variant of the False Guinivere incident given by Paulin Paris from a manuscript at the Bibliothèque Nationale (formerly numbered 7185) in the Appendix to vol. v of his *Romans de la Table Ronde*. Dr Oscar Sommer informs me that there are other remarkable features, which I must leave to be elucidated by experts in Arthurian literature. The chapters describing Lancelot's first appearance at the Court of King Arthur, his instant infatuation with the Queen and his conquest of Dolorous Gard are missing, although the signatures seem to indicate that the hiatus has been there from the beginning. For an equally inexplicable reason the manuscript comes to an abrupt close in the middle of a sentence at the point where Arthur asks Lancelot the name of the strange knight with a red shield who had aided him against the knights of the Round Table at the tourney of Camalot, *Et il li dist sire ce est behors mes cousins. Et li Rois li dist Ha! behort, vos nous avez traits qui saviez bien que Lancelot estoit en cest pais....* This passage is less than half-way through the section of the work known as Agravain, which is often found separate from the rest, and is not by the same author as the preceding sections. In the printed copy of 1533 it comes on f. CXIII of book II. There are no rubrics in this manuscript and the chapters, which are marked solely by the illuminated initials, are not numbered.

As a sample of the language I have copied from f. 67 *b* the account of Lancelot's first love-passage with Guinivere under the guidance of Galeholt. I have noted the following words as characteristic: *awec* and *awecques* (avec), *wele*, *welt* (veul, veut), *suer*, *seror*, *serour* (sœur), *abeie* (abbaye), *ainglesches* (anglaises).

"Dame fait Galeholt grans merciz, et ie vos pri que vos li donez vostre amor. Et que vos le retenez a tous iors. Si laverez fait plus riche que se vos li deniez tout le monde. Ensi fait elle lotroie ie que il soit miens et ie soie. Et par vos soient amende tout li mesfait.

Dame fait Galeholt grans mercis. mais or convient commencement de segurte.

Dou baisier fait la roine nest il ore lius ne tens. Mais nen doutez mie car aussi volentiers seraige soie comme il miens. Et ses dames se merveillent que nos avons tant fait. Si ne porroit estre quelles ne nos veissent. et non por quant sil welt ie le baiseraï volentiers. et il est si liez quil ne puet respondre, fors quil dist dame grans merciz. Ha, dame, fait Galeholt, ne doutez ia dou sien voloir car il i est tos. Et sachiez que ia nus ne sen aparcevera. Car nos tenrons tuit troi ensamble aussi comme se nos conseillicherons.

De coi me ferai ge priier? fait elle, plus le welge que vos ne il. Lors se traient tuit troi ensamble. et font semblant de consillier. Et la roine voit que li chevaliers nose plus faire. Si le prent par le menton et le baise voiant Galeholt moult sovent."

Writing. The writing of romances was seldom of the formal character found in books of devotion, but was usually rather loose and often very slipshod. It was not uncommonly arranged in three narrow columns on a large page, as is the case with the present work, which was written by several hands of not more than average accomplishment and legibility with ink varying from brown to black.

Penwork initials. As far as f. 36 the paragraphs have two-line initials, alternately red with yellow penwork and blue with red penwork. From f. 37 onwards the letters are of the same description but blue takes the place of the yellow penwork in connexion with the red initials. It is significant that this change takes place at the exact point at which the above-mentioned hiatus occurs in the text. Is it possible that several copies having been written, perhaps to dictation, at the same time, the original binder took sections *a*, *b* and *c* of one copy and sections *d* & *c*. of another copy and bound them up together? Except that section *c* has 50 lines instead of 48 and but for this difference in the colour of the penwork, sections *a*—*c* are uniform in all respects with the rest of the book. The penwork flourishes are of a masterly description.

Illuminated initials. The chapters are marked by large initials, usually eight or nine lines deep and either flush with the column or projecting slightly into the margin. Three of these, by the same hand, on ff. 125 *b*, 154 *b* and 155, instead of being historiated, are

filled with a symmetrical arrangement of red and blue foliage, dragons, &c.

Historiated initials. The other initials of this character, a hundred and thirty-six in number, are historiated with knights on horseback and various other scenes illustrative of the text, drawn with much delicacy and spirit. Most of the chapters begin with the words *Or dist li contes*, so that the miniaturist usually has the convenient letter O to deal with. The letters are either blue patterned with white, on a pink panel similarly patterned and with a thin edging of yellow, or pink on a blue panel edged with green. The backgrounds within the initials are invariably burnished gold. On ff. 121-156 there are gold roundels in the corners of the panels, probably betokening another hand, whose knights, unlike those on most of the preceding leaves, have their heads covered with red heaumes.

Large miniatures. There are thirty-nine large oblong miniatures, with one exception stretching across the three columns and measuring $8\frac{1}{2}$ inches in width, with varying heights. The exception, on f. 73, is two columns, *i.e.* $5\frac{1}{2}$ inches, wide.

The backgrounds are divided vertically into two equal or nearly equal spaces of which the left-hand portion is invariably burnished gold and the right-hand portion blue or pink diaper. The borders are divided like the backgrounds, being half blue and half pink, with a simple pattern of white lines and with gold squares at the corners. The pink portion has a thin edging of green, and the blue portion a thin edging of yellow, as in the case of the historiated initials. There are usually two subjects, that on the right being a continuation of the other. The miniature with which the book opens is a double one, with two stages each occupied by two subjects.

These miniatures surpass in beauty and the romantic qualities befitting the story all that I have been able to find in the numerous manuscripts of Arthurian legends in Paris, London and Edinburgh. The colouring is gay and harmonious, the drawing masterly throughout, and the various battle-scenes are rendered with admirable vigour. The style, like that of the writing, denotes an origin in the north-east of France, which seems to have been, rather than Paris, the source of the greater part of the manuscript romances

that were produced in such numbers between 1280 and 1350. It would be interesting to locate the centre of the industry, which was perhaps at Lille, Arras, or Cambay.

On some of the margins, *e.g.* ff. 48 *b*, 49 *b*, 50, 121, 155, instructions to the illuminator still remain, though usually mutilated by the modern binder. An example from f. 50 is *j chevalier a unes armes blanches qui esgardera j chastel sor une riviere*. Compare the similar marginal directions in no. lxxv.

Heraldry. In the above instructions it will be noted that the knights, otherwise differing but little one from another, should be identifiable by their arms, of which it will therefore be of interest to give particulars. These do not agree at all with the invented heraldries in the printed books such as *La devise des armes des Chevaliers de la Table Ronde*, Paris, at the sign of the Elephant, c. 1520. It will be seen that Gawain's brothers, Mordred, Agravain, Guereher and Gaheriet, bear Gawain's arms with a difference. Lancelot was so much in the habit of disguising himself that several other shields take the place from time to time of his authentic *argent a bend gules* or the same reversed, which is given in a note to the illuminator on f. 48 *b* as *vermailles a une bende blenche de berlin*¹. No gold is used, and as its place is taken by the lightest possible tint of yellow, it is difficult to distinguish or from argent.

Agloval, barry arg. and gu. f. 202 *b*.

Aglut, gu. a canton arg. f. 165.

Agravain, vert a lion ramp. arg. (Gawain), over all a bend gu. f. 213 *b*.

Arthur, ermine a bordure gu. f. 39.

Atramant, gules without charge, f. 187.

King Ban of Benoit, or a lion ramp. gu. or sinople, ff. 1, 3 *b*.

Banin, gu. a canton ermine, f. 34 *b*.

Beor, or a lion ramp. gu. ff. 170, 176, 179 *b*, 190 *b*, 201.

„ „ with a label az. ff. 228 *b*, 248 *b*.

„ gu. without charge, f. 193.

„ az. a lion ramp. or, f. 250.

Brandus, quarterly arg. and sa. ff. 38 *b*, 39.

Caradoc, gu. without charge, f. 125 *b*.

Duke of Clarence, arg. a lion ramp. sable, ff. 127 *b*, 135, 137, 141, 146.

Dodinel, vert, 4 lions' heads coupé, ff. 193, 196, 198.

¹ This is the difficult word usually written *belic* (*embellinc* on f. 106) which Paulin Paris interprets (*Table ronde*, III. p. 159, note) as meaning oblique from Latin *obliquus*.

- Gaheriet, vert a lion ramp. arg. (Gawain) a canton gu. f. 221 *b*.
 Galahad, son of Joseph of Arimathea, arg. a cross gu. f. 161 *b*.
 Galehodin, arg. without charge, f. 239.
 Galeholt, gu. 3 crowns or, f. 69.
 „ arg. 3 crowns az. ff. 150 *b*, 151, 155.
 „ or, 5 crowns az. (borne by Lancelot), f. 105.
 Gawain, vert a lion ramp. arg. ff. 41 *b*, 44, 45, 48, 60, 71, 73, 76 *b*, 77 *b*, 81, 91 *b*,
 99, 102 *b*, 105, 154, 200, 201, 203 *b*, 205, 207, 207 *b*, 251 *b*.
 „ gu. 2 bendlets arg. f. 158.
 Guereher, vert a lion ramp. arg. (Gawain) a label of 5 points gu. f. 215.
 Hector, '*noirs a menues gouttes d'argent*' (see f. 71, col. 5), ff. 72 *b*, 780 *b*, 83 *b*, 86, 100 *b*,
 103, 105, 204, 207, 209, 236 *b*.
 Kalides, gyronny arg. and az. f. 179.
 Keu, az. a cup or, f. 39.
 „ quarterly vert and or, each quarter charged with a human face proper, f. 193.
 King of the Hundred Knights, '*sinople au lion dor*,' f. 105.
 Knight of the Port, per pale gu. and or, f. 47.
 Lancelot, '*vermeil a une blanche bende embellie*' (see f. 106, col. 2), ff. 48 *b*, 155.
 „ arg. a bend gu. ff. 49 *b*, 51, 51 *b*, 69, 119 *b*, 123 *b*, 125 *b*, 132, 132 *b*, 133 *b*,
 135, 138, 139, 147, 148 *b*, 165, 184 *b*, 185, 187, 193, 197, 197 *b*, 256.
 „ arg. two bendlets gu. f. 166.
 „ sable goutty of arg. (Hector's arms), f. 60.
 „ or 5 crowns az. (Galeholt's arms), f. 105.
 „ gu. a lion ramp. or, f. 158.
 „ az. a lion ramp. or, f. 161 *b*.
 „ arg. without charge, ff. 37, 38 *b*, 39, 40, 40 *b*, 50, 229 *b*, 230 *b*, 239, 241.
 „ gu. without charge, ff. 43, 46, 47, 56 *b*, 259 *b*, 262.
 Lionel, vert a lion ramp. arg. over all a bendlet gu. ff. 121, 153.
 „ or a lion ramp. gu. f. 228 *b*.
 Mador, gu. a tower or, f. 239.
 Mordred, vert a lion ramp. arg. (Gawain) over all a label arg. f. 212.
 Paride, gyronny vert and gu. f. 192.
 Percide, gu. a chief arg. f. 86.
 Sagremor, vert a canton erm. ff. 193, 201.
 Segurade, chequy or and az. f. 76 *b*.
 Yvain, vert a lion ramp. arg. (Gawain) a label of 5 points gu. ff. 122 *b*, 130 *b*, 138,
 141, 146.
 „ quarterly 1 and 4 gu. a human face proper, 2 and 3 vert a lion's head couped
 or, f. 211.

Armour. In the text, f. 139, col. 5, l. 11 the *nazel dou hyaume* is mentioned, but the manuscript belongs to a period when nazels were out of date and visors had not been invented. The knights wear a close-fitting basnet¹, which is often covered by a heavy

¹ Some of the knights in Queen Mary's Psalter at the British Museum have similar head-pieces. Compare the Sherbrooke Missal, no. XCIV, f. 233 *b*.

pointed heaume, and banded mail with knee-guards. The sleeveless surcoats reach to the knee. Aillettes bearing the arms of their owners are often worn. These give no clue to the date. They occur on f. 74 of *Français* 342, dated 1274, as well as in *Français* 122, dated 1344, both MSS. of the last part of the Lancelot, at the Bibliothèque Nationale. A red sun-hat covers the basnet on ff. 48 and 56 b. The horses often wear trappers charged with the arms of their owners, *e.g.* on f. 60.

To the following descriptions of the miniatures I have added references to Paulin Paris's useful analysis in his *Les Romans de la Table Ronde*, vols. III-V. (Paris, 1868-77).

1. f. 1. *Large picture*, divided horizontally into two compartments. *a.* King Ban of Benoyc has issued from his castle of Trebes (Trèves near Saumur), which is besieged by King Claudas, in order to seek help from King Arthur. He rides from *L.* followed by a squire, bearing his lance and shield (*or, a lion rampant sinople*, comp. f. 3 b). His queen Helen rides from *R.* to join him, followed by another squire who carries the swaddled infant Lancelot, and has a red chest, containing the treasure of the kingdom of Benoyc, attached to his saddle. *b.* On *L.* a hill which King Ban has climbed in order to take a last look at his castle. He sees it in flames and dies of grief, '*et il gist mors estendus ses mains croisées et estendues vers le ciel et le chief esten torné adroit vers oriant.*' An angel receives his soul in heaven. The queen, who had put down her little son in order to find out what had happened to her lord, returns to see the child carried off by a maiden, who leaps with him into a lake. The disconsolate mother is found by an abbess with whom were two nuns, a chaplain and two squires. They carry the dead king to his burial, and the queen becomes a nun forthwith and accompanies them. (The whole of this picture has been retouched, and the upper portion of the first subject is a restoration, a strip, on which there was probably a signature, having been torn away. The restorer has omitted the king's crown.) (III. 3-19.)

2. f. 1. *Initial E.* The brother kings, Ban of Benoyc and Beor of Gaunes¹. They stand conversing. (Retouched.) (III. 3.)

3. f. 2 b. *Initial O.* The traitor-seneschal of King Ban goes to King Claudas and, kneeling before him, agrees to hand over Trebes. (III. 7.)

4. f. 3 b. *Initial C.* King Ban on horseback sees his castle of Trebes in flames. (III. 13.)

5. f. 4 b. *Initial O.* King Beor died shortly after his brother, and his lands were seized by Claudas, with the exception of the castle of Mousair², from which the queen is here shown fleeing on horseback with her two infant sons Lionel and Beor in a cradle. (III. 19.)

6. f. 5. *Initial C.* A disinherited knight, who met the queen and undertook the charge of her two children, sent a squire to convey her to the monastery where her sister, the widow of King Ban, had taken refuge. They ride together. (III. 21.)

¹ So always in this text. *Alias* Gannes.

² *Alias* Monlair.

7. f. 5 b. *Initial O.* The Lady of the Lake, holding the infant Lancelot, is about to plunge with him under the water. (III. 22.)
8. f. 10. *Initial A.* Viviane, the Lady of the Lake, in conversation with Merlin. (III. 25.)
9. f. 10 b. *Initial O.* The good knight Pharien instructing the youthful Lionel and Beor. (III. 27.)
10. f. 11 b. *Initial C.* King Claudas seated cross-legged on *R.* Three of his councillors on *L.* (III. 34.)
11. f. 13 b. *Initial E.* The child Lancelot is taught by a damsel. (III. 37.)
12. f. 14 b. *Initial O.* The young Lancelot rides to the chase and blows a horn. (III. 40.)
13. f. 15 b. *Initial E.* Queen Helen of Benoyc and her sister the queen of Gaunes stand, attired as nuns, before their monastery. (III. 48.)
14. f. 17 b. *Initial O.* Lionel and Beor imprisoned in the tower of Gaunes. (III. 56.)
15. f. 20. *Initial O.* Saraide, the maiden sent by the Lady of the Lake to release Lionel and Beor, leads them from the court of Claudas after receiving a severe wound in protecting them from his fury. (III. 67.)
16. f. 20 b. *Initial O.* King Claudas mourns over his only son Dorin slain by Lionel. (III. 68.)
17. f. 27. *Initial O.* The Lady of the Lake speaks with the youthful Lionel and Beor, who are sorrowful as to the fate of their masters. (III. 83.)
18. f. 29 b. *Initial O.* Leonce of Paerne and Lambegue return to Gaunes after assuring themselves that Lionel and Beor are alive. (III. 94.)
19. f. 30. *Initial C.* Claudas, seated on a faldstool on *R.*, discusses with four councillors standing on *L.* his plans for avenging his son's death. (III. 94.)
20. f. 33 b. *Initial O.* Pharien and Lambegue are conducted by a servant of the Lady of the Lake to the lake where Lionel and Beor, their youthful charges, are living. (III. 110.)
21. f. 34. *Initial C.* The two queens, attired as nuns, kneel before an altar in Moustier-real. Queen Helen's death is recorded in this chapter. (III. 111.)
22. f. 34 b. *Initial E.* Banin, who was last heard of on f. 3 b, comes to Arthur's court and is shown tilting at a barrel. He bears *gules a canton ermine*. (III. 12.)
23. f. 35 b. *Initial O.* Lancelot, aged 18, rides out with bow and arrow to the chase. A tower with portcullis on *R.* (III. 111.)
- (After this chapter there is a large hiatus in the MS., and we next find Lancelot as the White Knight, having been dubbed knight at Arthur's Court, met queen Guinevere for the first time, and performed many heroic feats, including the conquest of La Douloureuse Garde, where he inadvertently slights the queen.)
24. f. 37 b. *Initial C.* Lancelot, with white shield and aillettes, gallops to *R.* sick at heart at having slighted the queen. (III. 177.)
25. f. 38 b. *Large picture.* Lancelot surprises Brandus, the lord of La Douloureuse Garde, and his knights who were about to attack the camp of King Arthur. He rides from *L.* and unhorses Brandus, whose shield is *quarterly argent and sable*. Three knights and their horses lie dead on *R.* near the entrance to La Douloureuse Garde. (III. 178-179.)
26. f. 39. *Large picture.* The white knight (Lancelot) carries off the wounded Brandus and is challenged by Sir Keu, who claims the right to take Brandus to King Arthur. They fight and Keu is left sorely wounded. Arthur and his knights ride up

from *L.* to where *Keu* lies with a broken lance in his breast. Lancelot, with his prisoner behind him, gallops into a wood on *R.* Arthur bears *ermine a bordure gules* (a variant of Brittany) on shield and aillettes. *Keu's* shield is *azure charged with a cup or.* He bears other arms on ff. 170 and 193. (III. 179-180.)

27. f. 40. *Initial C.* Lancelot rides to the hermitage where he had left Gawain and the other prisoners of Brandus. (III. 183.)

28. f. 40. *Initial O.* King Arthur and his companions at the entrance of La Douloureuse Garde. (III. 184.)

29. f. 40 b. *Initial O.* Lancelot stands fully armed outside the house of religion where he had left his squires. (III. 186.)

30. f. 41 b. *Initial C.* Gawain starts in search of Lancelot. He is here shown standing fully armed, with red sleeveless surcoat, aillettes, and shield *vert a lion rampant argent.* (III. 189.)

31. f. 42 b. *Initial O.* The wounded Lancelot in the litter.

32. f. 43. *Initial O.* Lancelot, with the red shield he had borne in the tourney of Orgenice, leaves the hostel there at midnight. He should still be in a litter according to the text, but he is on horseback.

33. f. 44. *Initial E.* The Lady of Norhaut discovers Lancelot lying on a couch under a great elm. (III. 192.)

34. f. 44. *Initial O.* Gawain rides with the damsel on whose behalf he is about to fight with Brehus-sans-pitié. (III. 193.)

35. f. 45. *Initial C.* Lancelot and the Lady of Norhaut. He sits on a couch nearly cured of his wounds, and begs leave to depart. (III. 194.)

36. f. 45. *Initial M.* Gawain rides from La Douloureuse Garde between the two maidens. He wears a red sun-hat.

37. f. 46. *Initial E.* Lancelot, still bearing a plain red shield, takes leave of the physician who had cured him of his wounds.

38. f. 47. *Initial C.* Gawain with the knight of the Port and a damsel whose lover had been slain by Brehus.

39. f. 48. *Initial O.* Gawain, having discovered Lancelot at a tournament, prepares to take part in the second day's jousting.

40. f. 48 b. *Initial O.* Lancelot bearing a shield *gules a bend argent* journeys on foot with the damsel of La Douloureuse Garde on a palfrey. In lower margin instructions to the illuminator partly cut away '*j chevalier a unes armes vermailles a une bende blanche de berlin et une damisele a cheval.*' (III. 199.)

41. f. 49. *Initial O.* King Arthur seated on a faldstool with a company of unarmed knights on either side.

42. f. 49 b. *Initial C.* Lancelot with a shield *argent a bend gules* (reversing the charge in No. 40) stands holding a lance. He is approaching Camelot where he again sees the queen. (III. 204.)

43. f. 49 b. *Initial O.* King Arthur returning on horseback from the chase with a bow slung over his neck, a quiver full of arrows hanging from his belt, and a white hound by his side. In lower margin instructions to the illuminator: *j Roy a cheval qui ara larcon au col et chiens apres lui.*

44. f. 50. *Initial A.* Lancelot, bearing a white shield, looks up at the dwelling of King Arthur, which was on a river, and sees the queen. Instructions to illuminator: '*j chevalier a unes armes blanches qui esgardera j chastel sor une riviere.*' (III. 206.)

45. f. 51. *Large picture.* Lancelot first overthrows a knight who dared him

to follow him from Camelot, and then engages two giants, of whom he slays one and leaves the second mortally wounded. The second giant, through an error on the part of the illuminator, bears the arms of Gawain. (III. 210-212.)

46. f. 51 b. *Initial O.* Lancelot, after vanquishing the giants, rides away on Yvain's horse, his own having been killed, and shortly afterwards falls into the hands of the Lady of Malohaut. (III. 214.)

47. f. 52 b. *Initial O.* King Arthur learns from a squire that his territory has been invaded by Galeholt. (III. 214.)

48. f. 53. *Initial C.* Lancelot in the prison of the Lady of Malohaut. (III. 215.)

49. f. 56 b. *Initial O.* Lancelot, with the red shield bestowed on him by the Lady of Malohaut, returns to her prison after performing wonders of valour against the enemies of King Arthur. (III. 222.)

50. f. 57. *Initial O.* King Arthur, sitting at table, falls into a reverie respecting the red knight who had saved the day for him.

51. f. 57 b. *Initial O.* The Lady of Malohaut talks with Lancelot, and begs him to disclose his name. (III. 226.)

52. f. 60. *Large picture.* The war with Galeholt. On *L.* a coloured building with turrets and battlements from which Guinevere, the Lady of Malohaut and three of the queen's attendants survey the battlefield. Lancelot, whose black shield is wrongly charged with plates, approaches them, awaiting a message from the queen. He is mounted on one of the horses which Gawain's squire has just brought him. Their trappers are charged with Gawain's arms. A tree divides this subject from another in which Lancelot is again seen in the foreground of a conflict, unhorsing one of Galeholt's knights with a lance furnished by Gawain. (III. 238.)

53. f. 66. *Large picture.* On *L.* Galeholt's seneschal ferries Lancelot across the river. They are met by Guinevere, the Lady of Malohaut, Laura of Carduel and Galeholt. On *R.* the six persons are divided into two groups seated on the ground. Guinevere between Lancelot and Galeholt, and the seneschal between the other two ladies. (III. 257.)

54. f. 67. *Large picture.* On *L.* Guinevere, with the help of Galeholt who sits between them on a long red bench, kisses Lancelot for the first time, taking him by the chin. On *R.* the seneschal converses with the Lady of Malohaut and Laura of Carduel sitting on the ground under three trees. (III. 267.)

55. f. 68. *Initial O.* Guinevere speaks with the Lady of Malohaut, who had divined her love for Lancelot. (III. 270.)

56. f. 69. *Initial C.* Galeholt rides with Lancelot to his land of Sorelois¹. Galeholt's shield bears three silver crowns on a red field. (III. 278.)

57. f. 69 b. *Initial E.* King Arthur sits at table, with a rich cup in his hand, and falls into a reverie respecting the absent Lancelot. (III. 282.)

58. f. 71. *Initial C.* Gawain sets out on the quest for Lancelot. (III. 287.)

59. f. 72 b. *Initial O.* An unknown knight (Hector) is found by Sagremor, Keu, Giflet, Yvain and Gawain lying under a pinetree. He overthrows the first four and Gawain is about to attack him, when the knight is set upon by a hunchback dwarf with 'un grant baston de chaisne nouvellement copé,' whom he follows without resistance. (III. 289-292.)

60. f. 73. *Large picture.* Gawain reaches the tent of the beautiful damsel beloved

¹ Often spelt Soreleois in this MS.

by Hector and hears their story from her uncle the dwarf Groadain. In the text Gawain '*voit en mi la pavillon une couche aornée de moult grant richesse. Si soit ens une damoiselle de mout grant biauté, ses cheviaus par ses espaules qui moult estoient bel et derier li estoit une damoiselle qui la pingnoit a j pingne d'ivoire à or ouvré. Et pardevant en avoit une qui li tenoit j miroir et j chapel.*' Here she is seated alone in a blue gown fondling a little dog with her left hand. The dwarf stands outside the tent and addresses Gawain, who enters from *L.* This picture, which is one of the prettiest in the book, differs from the other large pictures in being two columns wide instead of three. For the lady with lap-dog compare B.M. 10294, f. 62 b. (III. 293.)

61. f. 76 b. *Large picture.* On *L.* Gawain fights on foot with Segurade, as champion of the Lady of Roestoc, whom Segurade wishes to marry against her will. Hector and two other unarmed knights watch the combat, which is nearing its final stage. On *R.* Gawain leads the vanquished Segurade before the Lady of Roestoc, who sits nursing a lapdog attended by two of her maidens. (III. 308-310.)

62. f. 77 b. *Initial O.* Helain of Tanningue, the squire who had caught Gawain's horse during the fight with Segurade, constrains Gawain to spend the night at his castle and to dub him knight the next morning. (III. 312.)

63. f. 78 b. *Initial O.* The Lady of Roestoc rides to King Arthur's court at Caparentin¹, in search of her deliverer Gawain. She is attended by the dwarf Groadain. (III. 333.)

64. f. 80 b. *Initial C.* Hector starts on the quest for Gawain, with a shield '*noirs a menues gouttes d'argent*' (f. 71 b, col. 2) as before. (III. 342.)

65. f. 81. *Initial O.* Gawain rides from Tanningue. (III. 316.)

66. f. 83 b. *Initial O.* Hector, on his quest for Gawain, reaches the river Saverne (Severn). (III. 345.)

67. f. 86. *Large picture.* On *L.* Hector rescues Percide², who is attacked by twenty knights. In this picture Percide is seen comfortably on horseback while Hector engages six knights on foot. On *R.* Percide, on learning that Hector has also rescued his wife, dismounts and attempts to kiss his benefactor's foot. (III. 354.)

68. f. 91. *Initial O.* Lancelot pines at his separation from the queen. Galeholt, whose guest he is, stands in the doorway of a building and tries to comfort him. (IV. 3.)

69. f. 91 b. *Initial O.* Gawain, after leaving the carfax, meets a clerk robed in white, and goes with him to pass the night at the hermitage of the Cross. (IV. 5.)

70. f. 95 b. *Initial O.* Lionel, still a squire, rides to King Arthur's Court to take a message from his cousin Lancelot to Guinevere. (IV. 18.)

71. f. 99. *Large picture.* Gawain and the daughter of the King of Norgales. On *L.* he enters the ante-room of her bedchamber, in which twenty knights keep guard. Four of them are here seen lying asleep on a couch in full armour. By the couch there is a tall candlestick in which is a lighted taper, which Gawain is about to put out with a flabellum or extinguisher held in his right hand. On *R.* he makes himself known to the lady, who lies naked in bed. '*Si l'embrace tout armé, et le baise au plus doucement quelle puet. Ostez, fait elle, ceste armeure car trop est froide. Car or ai-ge ce que j'ai touz jors désiré.*' This picture has been a little retouched. (IV. 31-33.)

72. f. 100 b. *Initial O.* Hector imprisoned in the castle of the Seigneur des Mares. (IV. 37.)

¹ In other MSS. Quimper-corentin, Caradigan (Cardigan).

² Sinados in some MSS.

73. f. 102 b. *Initial O.* Lionel kneels before Guinevere with news of Lancelot and Galeholt. (iv. 45.)

74. f. 102 b. *Initial O.* Gawain comes to the dwelling of the hermit of the Red Mountain, on his way to seek Lancelot in Sorlelois. (iv. 46.)

75. f. 103. *Initial C.* Hector parts from the damsel who pointed out to him the way to Sorlelois. (iv. 46.)

76. f. 103 b. *Initial O.* Lancelot and Galeholt, seated under a tree, discuss the news of the arrival of a strange knight (Gawain) in Sorlelois. The illuminator has given them the arms of Gawain and Hector. (iv. 46.)

77. f. 104. *Initial O.* Lancelot sits pensive in the castle of the Lost Island, longing for news of the queen.

78. f. 105. *Large picture.* Gawain and Hector approach the castle of the Lost Island, where they hear that Lancelot and Galeholt are staying. Their way is barred first by two of Galeholt's knights, who sit wounded and worsted on *R.*, and then by Lancelot and the King of the Hundred Knights, who do not recognise the newcomers. Lancelot wears the arms of Galeholt and fights with Gawain, while Hector engages the King of the Hundred Knights, who bears '*sinople au lion d'or.*' (iv. 47.)

79. f. 108. *Initial O.* Lancelot, treacherously captured by the Scotch, is imprisoned and loses his reason. He is here shown with irons round his neck and wrists. (iv. 65.)

80. f. 109. *Large picture.* Lancelot is mad, but the queen has the thought of hanging round his neck the shield sent her by the Lady of the Lake. He immediately regains his senses, and recognises the queen and the Lady of Malohaut. He sits on a couch with the shield before him, and three ladies behind the couch on *L.* The queen approaches him from *R.*, followed by the Lady of Malohaut and another lady with a pet dog in her arms. In the right-hand compartment Lancelot is again seen seated on a bench with the shield round his neck. The Lady of the Lake, who has divined his condition, arrives ('*une dame de moult grant biauté, vestue d'un drap de soie blanc comme noiz*') and anoints his arms and temples and forehead with an unguent that one of her damsels had brought. He then sleeps, and recovers. (iv. 68-71.)

81. f. 115. *Initial O.* King Arthur seated on *R.* confers with three of his barons. (iv. 97.)

82. f. 119 b. *Large picture.* On *L.* Lancelot fights with the three champions of the false Guinevere. He has slain two and is engaging the third. On *R.* the false Guinevere and the old knight Bertolais are bound to a stake and burnt. A man on *R.* blows the flames with bellows. Another on *L.* moves the faggots with large pincers. There is a group of unarmed knights on either side. (iv. 175-182, 200. The text followed by Paulin Paris is a variant, much enlarged, but see his Appendix to vol. v.)

83. f. 121. *Large picture.* On *L.* Lionel¹, having been made knight by Arthur, performs his first feat of arms in slaying a horned lion brought to the Court by a damsel. On *R.* a knight of huge size and strength, Karadoc of the Dolorous Tower, carries off Gawain, who had gone unarmed into the forest of Varegue (Varannes in some MSS.) with Yvain, Lancelot, and Galeschalain, Duke of Clarence. His three companions try in vain to rescue him. (iv. 272, 210.)

84. f. 121. *Initial M.* King Arthur seated on a faldstool with a group of knights

¹ He bears the arms of Gawain with a *bendlet gules*—a mistake on the part of the illuminator, as he was not related to Gawain.

on either side. (Direction to illuminator on lower margin : '*j roi en faudestuel et chevalier entour lui.*'))

85. f. 122 b. *Initial C.* Yvain rides in search of Gawain. (iv. 246.)

86. f. 123 b. *Initial O.* Lancelot sets out in search of Gawain. (Direction to illuminator : '*j chevalier armé d'armes blanches a unes...*'))

87. f. 125 b. *Large picture, with two subjects.* On *L.* a litter carried by two horses, and on the litter a coffer in which lies a naked and sorely-wounded man. Only the bravest of living knights could lift him from it, after swearing to avenge him. Yvain had tried in vain. Lancelot essays and easily succeeds. He is here shown with a surcoat charged with his arms. Two squires stand near the foremost horse. The wounded man is Adrian le Gai, brother of Melian le Gai, whom Lancelot had rescued from a similar plight immediately after he was made knight. On *R.* Gawain, half naked and bound to a horse rides to *R.* between two sergeants, who beat him till the blood flows. Behind them are three knights, and the huge Karadoc, with a red shield and surcoat, brings up the rear. (iv. 255, 261.)

88. f. 127. *Initial L.* On the eve of Pentecost King Arthur comes out from hearing Vespers with Galeholt and asks for news of his nephew Gawain. A pretty church is here shown with a bell-cot and two turrets. (iv. 268.)

89. f. 127 b. *Initial C.* The Duke of Clarence, whose arms are *argent a lion rampant sable*, rides in quest of Gawain with the squire sent by the Lady of Blanchland to show him the way to the Dolorous Tower. (iv. 218.)

90. f. 130 b. *Initial M.* Yvain, having saved the inhabitants of a castle from robbers, rides out, on a horse given him by the lord of the castle, in quest of Gawain. (iv. 251.)

91. f. 132. *Initial A.* Lancelot rides out from Gay Castle on the quest for Gawain. (iv. 271.)

92. f. 132 b. *Initial O.* Lancelot descends into a valley, where he meets Yvain and Sagremor. (iv. 274.)

93. f. 133 b. *Initial E.* Lancelot and Yvain continue the quest of Gawain together. (iv. 276.)

94. f. 135. *Large picture.* Lancelot braves the terrors of the monastery of Escalon the Shadowy, which had proved too great for the Duke of Clarence and for Yvain. On *L.* he enters the door, over which is a bell-cot with two bells. He is next shown making his way through the opposite door with three swords piercing his heaume, back and shoulder. On *R.* he kneels before an altar on which is a small cross, having overcome the enchantment of the place. Yvain, who had just failed in a similar endeavour, stands behind him. Behind Yvain is the damsel who has brought them to Escalon, and behind her are five of the joyful inhabitants. (iv. 280.)

95. f. 135. *Initial O.* The Duke of Clarence rides away from Escalon the Shadowy and continues his quest for Gawain. (iv. 233.)

96. f. 136 b. *Initial O.* A group of knights and ladies in the Valley whence none return, also called the Valley of the False Lovers. (iv. 238.)

97. f. 137. *Initial E.* The Duke of Clarence enters the Valley of the False Lovers. The descent is so steep that he has dismounted and is leading his horse. (iv. 241.)

98. f. 138. *Initial C.* Lancelot leaves Escalon with Yvain and the damsel, who leads them to the Valley of the False Lovers. (iv. 281.)

99. f. 139. *Large picture.* Lancelot enters the Valley of the False Lovers. On *L.*

he is attacked by two dragons. He overcomes them and arrives at a river which could only be crossed by a long and narrow plank. His passage is barred by three knights, the first of whom he vanquishes and hurls into the water. The other two disappear by enchantment, as do the river and plank when he turns upon them the ring given him by the Lady of the Lake. He next passes through a wall of fire, and comes to steps defended by two knights armed each with '*une hache grant et tranchans et mervilleuse.*' He wounds the first so severely that he falls into the flames. The second comes to the rescue but fares no better. (IV. 285-7.)

100. f. 141 b. *Initial O.* The Duke of Clarence and Yvain lament the disappearance of Lancelot, who had been captured by Morgain la Fée. (IV. 293.)

101. f. 143. *Initial O.* The sleeping Lancelot is lifted from Morgain la Fée's litter by two youths. Morgain on *L.* directs them. (IV. 291.)

102. f. 146. *Initial O.* Yvain and the Duke of Clarence ride towards the Dolorous Tower. They are met by a dwarf, who stands on *R.* holding a sword, and tells them of the perils that they will have to encounter. (IV. 310.)

103. f. 147. *Initial O.* Lancelot rides towards the Felon Pass. (IV. 314.)

104. f. 148 b. *Large picture.* Lancelot slays the giant Karadoc and captures the Dolorous Tower. On *L.* at the foot of the steps leading up to the Tower Lancelot raises his sword to strike the giant, who brandishes a huge axe. Lancelot's sword will be shivered on the steps, but at the top of them a maiden holds out for him the sword that was fated to give Karadoc his death. He knowing this had entrusted it to the maiden, believing her to be true to him although he had taken her from the knight she loved. The Tower is represented as a battlemented wall with nine turrets, two of which flank the main entrance. Within the wall is the prison in which Gawain was confined. On the left of this building Lancelot is again shown throwing the headless Karadoc into a black pit. Gawain climbs out at the same time. (IV. 316-319.)

105. f. 149. *Initial O.* King Arthur stands on *L.* and hears from Gawain that Lancelot has returned according to his vow to the prison of Morgain la Fée. Three other knights behind Gawain on *R.* (IV. 322.)

106. f. 149. *Initial E.* Lancelot seated on a bench talking with Morgain la Fée, who schemes to get from him the ring given him by the queen. (IV. 323.)

107. f. 150 b. *Initial O.* The beginning of the quest for Lancelot made by Galeholt, Lionel, Gawain and Yvain. Galeholt, bearing a shield *argent three crowns azure*, rides to *R.* from the gate of the castle from which the damsel of Morgain la Fée has escaped out of the custody of the knights. (IV. 322.)

108. f. 151. *Initial O.* Galeholt, as in the last, rides to *R.* followed by a squire and by two men and a woman from whom he has sought news of Lancelot.

109. f. 152. *Initial T.* Lancelot is in Morgain's prison, a box-like structure with a flat-domed roof. He is seen behind the barred window. (IV. 343.)

110. f. 153. *Initial O.* Lionel in quest of Lancelot. He rides to *R.* bearing a shield *vert a lion rampant argt over all a bend gules* as in no. 83. (IV. 338.)

111. f. 154. *Initial O.* Gawain in quest of Lancelot. (IV. 336.)

112. f. 155. *Initial O.* Galeholt quitting the abbey where he rested to be cured of his wound. There is a bell-cot above the abbey door on *L.* In margin, direction to illuminator partly cut away: '*j chevalier a unes...couronnes d'azur...une abeie.*' This is the last picture of Galeholt. (IV. 348.)

113. f. 155. *Large picture. a.* On *L.* the tourney in which Lancelot vanquished all comers until the arrival of Gawain and Yvain. Being checked by them he left the

field full of chagrin. Six knights are shown fighting on horseback with uplifted swords. Lancelot bearing his lance and a shield *gules a bend argent* rides off to *R.* (In the text he throws down his shield and Gawain and Yvain follow him with it and the three friends are made known to each other. Lancelot then leaves them and goes to Sorelois in search of Galeholt.) *b.* On *R.*, a building. Lancelot in a red shirt is getting out of bed, and is shown again in the same attire coming out at the door. (His nose bled owing to his sorrow at not finding Galeholt. He is seized with madness, and roams for months through the country. From the blood found in his bed it was thought that he had killed himself. Galeholt returns, learns this and dies shortly afterwards of sorrow and a wound received in his quest of Lancelot.) (iv. 344-348.)

114. f. 155 *b.* *Initial A.* King Arthur stands on *L.* at the door of a chapel and learns from Lionel, who is seated on *R.*, the details of his quest for Lancelot. (v. 5.)

115. f. 156. *Initial C.* King Arthur sits on a bench lamenting the death of Galeholt, surrounded by five of his barons. (v. 6.)

116. f. 158. *Large picture.* Lancelot in disguise (he bears a shield *gules, a lion rampant or*) undergoes the ignominy of being drawn in a cart by a dwarf on horseback, who has promised him that if he submits to this he will bring him on the morrow within sight of Guinevere, who had been captured by Meleagan, son of King Baudemagus of Gorre. They approach a castle with portcullis on *R.* and are followed by Gawain and his two squires, one bearing his heaume and lance and the other his shield, which is here *gu, two bends argt.* Gawain was also in search of the queen, and did not recognise Lancelot in a position which according to the conventions of knighthood was a shameful one. The poem of *La Charrette* by Christien de Troyes opens with this incident, which gives its name to the third section of the Lancelot story, often known as *Le livre de la Charrette*. (v. 18-20.)

117. f. 161 *b.* *Large picture.* Lancelot arrives at an ancient house of religion, and is led by one of the monks into a cemetery in which are the tombs of twenty-four knights, one far richer than the others. He learns that it has been foretold that the deliverer of the subjects of King Arthur held captive in the land of Gorre would be able to raise its heavy marble covering fixed with lead and cement. Lancelot determines to try, and raises it easily, disclosing a knight in full armour with a shield *or a cross gules* and a sword by his side. This was Galahad, King of Wales and son of Joseph of Arimathea, from whom Wales (Gales) has its name, having previously been called Eclice¹. When Lancelot would replace the stone it remains suspended. His companion, who had been a knight before entering the monastery, stands on *L.* holding Lancelot's shield, which is here *azure a lion rampant or.* (v. 38-40.)

118. f. 165. *Initial O.* Lancelot on *R.* fights with and slays a knight (Aglut) who had maligned and injured the sister of Meleagan. (v. 48-52.)

119. f. 166. *Large picture.* On *L.* Lancelot on his way to rescue Guinevere crosses the Bridge of the Sword on all fours with his shield (*arg. 2 bends gu.*) over his back. His passage is barred by a youth holding two lions, against which in the story his sword had no effect, whereupon perceiving their true nature he uncovers his left hand and turns towards them the ring given him by the Lady of the Lake to be used against enchantments. They forthwith vanish and Guinevere, who is shown watching him with King Baudemagus from the top of the tower in which she is confined, recognises the ring and rejoices in the knowledge that the knight is Lancelot. On *R.* Lancelot is again seen

¹ Hofelise or Hostelisse in some other texts.

approaching Baudemagus who advances to meet him with three companions. (v. 52-56.) (There is a picture of Lancelot crossing the Bridge of the Sword on f. 1 of Français 122 at the Bibliothèque Nationale, and the subject is carved in a 13th c. capital at the Church of S. Pierre, Caen.)

120. f. 169. *Initial O.* Lancelot in search of Gawain with 40 knights had been treacherously decoyed from them by Meleagan and thrown into prison. Six of his companions are here shown lamenting. (v. 73-76.)

121. f. 170. *Large picture.* A knight who subsequently proves to be Beor, brother of Lionel and cousin of Lancelot, arrives at Camelot shamefully drawn in a cart by a dwarf on horseback. King Arthur, who stands on L. with three of the Companions asks how he may be released. He replies, "By a knight of his own free will taking my place." No one consents to do this and when he attempts to sit at table in Arthur's hall he is repulsed and none will eat with him save the courteous Gawain who joins him outside the door. The knight of the Cart thanks Gawain, insults the king, defies his Companions, and departs with one of the king's horses, threatening soon to take others. He is followed by Sagremor and other knights whom he vanquishes, taking their horses. The last to suffer is Keu the Seneschal who is shown on the right of the picture being unhorsed. He here bears *quarterly or and vert, each quarter charged with a human head.* (v. 79-82.)

122. f. 170 b. *Initial O.* A tower, through the barred window of the upper storey of which Lancelot is seen. It is the prison of the seneschal of Gorre, whence Lancelot is released on parole by the seneschal's wife to go to the tourney at Pont du Glai. (v. 86.)

123. f. 171 b. *Initial C.* Meleagan hearing that Lancelot had been at the tourney builds a stronger prison for him in the marshes, but Lancelot escapes by the aid of Meleagan's sister, whose enemy Aglut he had slain (see no. 115). She is here shown standing outside the tower. (v. 93.)

124. f. 175 b. *Initial O.* Margondres, a knight vanquished by Lancelot for maligning Guinevere, comes by Lancelot's command to place himself at the queen's mercy. He kneels on L. and learns from the queen the name of his combatant. (v. 120.)

125. f. 176. *Initial O.* Beor, having received from Lancelot a warning that no knight could win renown by staying at Court, sets out in search of Lancelot. He rides with head uncovered owing to the great heat and bears a shield *or, a lion rampant gu.* (v. 123.)

126. f. 179. *Initial O.* Kalides vanquished by Beor enters the castle of Hungerford which he was besieging, and renders himself prisoner to his nieces. His arms on shield and ailettes are *gyronny argent and azure.* (v. 143.)

127. f. 179 b. *Initial A.* Beor bearing a lance and a shield of the same arms as before, rides from the tent of Marados who had received him for the night and bound up his wounds. (v. 146.)

128. f. 180. *Large picture.* King Agrippa had been besieged in his castle of Roche-Mabon¹ by King Vandalon² who declared that the former had killed his brother. Agrippa's daughter had poisoned the fountain from which the besiegers drank and more than five hundred men died in consequence and the siege had to be raised. Vandalon having learnt that the lady had been the cause of his discomfiture captured her and, thinking death too small a vengeance, bound two iron bands round her body which tore her flesh. She was on her way by slow journeys to find an avenger at King Arthur's

¹ In some texts Roche-Nabain.

² In some texts Nadalon.

field full of chagrin. Six knights are shown fighting on horseback with uplifted swords. Lancelot bearing his lance and a shield *gules a bend argent* rides off to *R.* (In the text he throws down his shield and Gawain and Yvain follow him with it and the three friends are made known to each other. Lancelot then leaves them and goes to Sorelois in search of Galeholt.) *b.* On *R.*, a building. Lancelot in a red shirt is getting out of bed, and is shown again in the same attire coming out at the door. (His nose bled owing to his sorrow at not finding Galeholt. He is seized with madness, and roams for months through the country. From the blood found in his bed it was thought that he had killed himself. Galeholt returns, learns this and dies shortly afterwards of sorrow and a wound received in his quest of Lancelot.) (iv. 344-348.)

114. f. 155 *b.* *Initial A.* King Arthur stands on *L.* at the door of a chapel and learns from Lionel, who is seated on *R.*, the details of his quest for Lancelot. (v. 5.)

115. f. 156. *Initial C.* King Arthur sits on a bench lamenting the death of Galeholt, surrounded by five of his barons. (v. 6.)

116. f. 158. *Large picture.* Lancelot in disguise (he bears a shield *gules, a lion rampant or*) undergoes the ignominy of being drawn in a cart by a dwarf on horseback, who has promised him that if he submits to this he will bring him on the morrow within sight of Guinevere, who had been captured by Meleagan, son of King Baudemagus of Gorre. They approach a castle with portcullis on *R.* and are followed by Gawain and his two squires, one bearing his heaume and lance and the other his shield, which is here *gu, two bends argt.* Gawain was also in search of the queen, and did not recognise Lancelot in a position which according to the conventions of knighthood was a shameful one. The poem of *La Charrette* by Christien de Troyes opens with this incident, which gives its name to the third section of the Lancelot story, often known as *Le livre de la Charrette*. (v. 18-20.)

117. f. 161 *b.* *Large picture.* Lancelot arrives at an ancient house of religion, and is led by one of the monks into a cemetery in which are the tombs of twenty-four knights, one far richer than the others. He learns that it has been foretold that the deliverer of the subjects of King Arthur held captive in the land of Gorre would be able to raise its heavy marble covering fixed with lead and cement. Lancelot determines to try, and raises it easily, disclosing a knight in full armour with a shield *or a cross gules* and a sword by his side. This was Galahad, King of Wales and son of Joseph of Arimathea, from whom Wales (Gales) has its name, having previously been called Eclice¹. When Lancelot would replace the stone it remains suspended. His companion, who had been a knight before entering the monastery, stands on *L.* holding Lancelot's shield, which is here *azure a lion rampant or.* (v. 38-40.)

118. f. 165. *Initial O.* Lancelot on *R.* fights with and slays a knight (Aglut) who had maligned and injured the sister of Meleagan. (v. 48-52.)

119. f. 166. *Large picture.* On *L.* Lancelot on his way to rescue Guinevere crosses the Bridge of the Sword on all fours with his shield (*arg. 2 bends gu.*) over his back. His passage is barred by a youth holding two lions, against which in the story his sword had no effect, whereupon perceiving their true nature he uncovers his left hand and turns towards them the ring given him by the Lady of the Lake to be used against enchantments. They forthwith vanish and Guinevere, who is shown watching him with King Baudemagus from the top of the tower in which she is confined, recognises the ring and rejoices in the knowledge that the knight is Lancelot. On *R.* Lancelot is again seen

¹ Hofelise or Hostelisse in some other texts.

approaching Baudemagus who advances to meet him with three companions. (v. 52-56.) (There is a picture of Lancelot crossing the Bridge of the Sword on f. 1 of Français 122 at the Bibliothèque Nationale, and the subject is carved in a 13th c. capital at the Church of S. Pierre, Caen.)

120. f. 169. *Initial O.* Lancelot in search of Gawain with 40 knights had been treacherously decoyed from them by Meleagan and thrown into prison. Six of his companions are here shown lamenting. (v. 73-76.)

121. f. 170. *Large picture.* A knight who subsequently proves to be Beor, brother of Lionel and cousin of Lancelot, arrives at Camelot shamefully drawn in a cart by a dwarf on horseback. King Arthur, who stands on *L.* with three of the Companions asks how he may be released. He replies, "By a knight of his own free will taking my place." No one consents to do this and when he attempts to sit at table in Arthur's hall he is repulsed and none will eat with him save the courteous Gawain who joins him outside the door. The knight of the Cart thanks Gawain, insults the king, defies his Companions, and departs with one of the king's horses, threatening soon to take others. He is followed by Sagremor and other knights whom he vanquishes, taking their horses. The last to suffer is Keu the Seneschal who is shown on the right of the picture being unhorsed. He here bears *quarterly or and vert, each quarter charged with a human head.* (v. 79-82.)

122. f. 170 b. *Initial O.* A tower, through the barred window of the upper storey of which Lancelot is seen. It is the prison of the seneschal of Gorre, whence Lancelot is released on parole by the seneschal's wife to go to the tourney at Pont du Glai. (v. 86.)

123. f. 171 b. *Initial C.* Meleagan hearing that Lancelot had been at the tourney builds a stronger prison for him in the marshes, but Lancelot escapes by the aid of Meleagan's sister, whose enemy Aglut he had slain (see no. 115). She is here shown standing outside the tower. (v. 93.)

124. f. 175 b. *Initial O.* Margondres, a knight vanquished by Lancelot for maligning Guinevere, comes by Lancelot's command to place himself at the queen's mercy. He kneels on *L.* and learns from the queen the name of his combatant. (v. 120.)

125. f. 176. *Initial O.* Beor, having received from Lancelot a warning that no knight could win renown by staying at Court, sets out in search of Lancelot. He rides with head uncovered owing to the great heat and bears a shield *or, a lion rampant gu.* (v. 123.)

126. f. 179. *Initial O.* Kalides vanquished by Beor enters the castle of Hungerford which he was besieging, and renders himself prisoner to his nieces. His arms on shield and ailettes are *gyronny argent and azure.* (v. 143.)

127. f. 179 b. *Initial A.* Beor bearing a lance and a shield of the same arms as before, rides from the tent of Marados who had received him for the night and bound up his wounds. (v. 146.)

128. f. 180. *Large picture.* King Agrippa had been besieged in his castle of Roche-Mabon¹ by King Vandalon² who declared that the former had killed his brother. Agrippa's daughter had poisoned the fountain from which the besiegers drank and more than five hundred men died in consequence and the siege had to be raised. Vandalon having learnt that the lady had been the cause of his discomfiture captured her and, thinking death too small a vengeance, bound two iron bands round her body which tore her flesh. She was on her way by slow journeys to find an avenger at King Arthur's

¹ In some texts Roche-Nabain.

² In some texts Nadalon.

Court when Beor sought a night's lodging with her escort and hearing her cries learnt her story and was led into her presence. After pledging himself to bear for a year and a day the shield of the brother of Vandalon, whom her father was accused of having killed, and to take vengeance on Vandalon, he was allowed to essay the breaking of the bands and so released the lady, who is shown on *L.* lying on a couch in a striped tent while Beor strains at one of the bands. On *R.* she hands him the shield, which is represented as *gules, two leopards passant argt*, and not '*mi-parti*' as described in the text (f. 181 b col. 3, 5 lines from bottom). (v. 146-150.)

129. f. 184 b. *Initial O.* Lancelot riding through the forest of Sarpenic. He bears his proper arms, *argt, a bend gules* on shield and aillettes. (v. 175.)

130. f. 185. *Large picture.* As Lancelot leaves the forest of Sarpenic he meets a damsel in distress who informs him that the sister of Meleagan, by whose aid he had escaped from the tower in the marshes (see no. 120 b), was to be burnt at the stake in consequence on the following day unless some one arrived to deliver her. Lancelot and the damsel are here on foot but according to the text they should be on horseback. He parts with her and comes to a house of religion before the door of which four monks are taking the air after singing compline. They offer to entertain him and he enters the church to pray before eating. He there sees a rich oratory containing a splendid tomb guarded by five knights. This tomb bears the inscription *Ci gist Galeholt li filz à la belle jaiande des loutainnes illes li sires de sorrelois qui por amor lancelot dou lac morut.* He is filled with grief on reading these words, and subsequently, at the command of the Lady of the Lake he worsts the five knights and sends the body by one of them to Dolorous Gard. (v. 175-177.)

131. f. 187. *Large picture.* Lancelot is seated at table in a green tent with the sister of a certain knight his host. A squire, the knight's brother, was serving them when a knight with a red shield, Atramant by name, rode up and seizing the squire threw him over his saddle and rode off. The squire had slain Atramant's brother. Lancelot, whose arms and horse had also been carried off according to the text, rushed on foot to the rescue, and met a knight with a black shield who consented to let Lancelot take his horse and arms on condition that he should receive the same favour under similar circumstances from Lancelot, who speedily rescues the squire. In this picture Lancelot is shown riding very leisurely with his own shield and a companion knight, no doubt the brother of the squire. Atramant with the squire thrown over his horse's neck rides to *R.* with four companions no less leisurely. (v. 185-190.)

132. f. 190 b. *Initial O.* Beor rides to *R.*, much as in no. 127, but with aillettes. He has just left the castle of Glocedun. (v. 202.)

133. f. 192. *Initial O.* Paride au Cercle d'or rides to *R.* after being vanquished by Lancelot to tell King Baudemagus at Lancelot's request that Lancelot has slain his son Meleagan. His arms are *gyronny vert and gules*. (v. 207.)

134. f. 192. *Initial O.* King Arthur rides to the chase in the forest of Camalot. He blows a horn and a hound runs at his side. (v. 208.)

135. f. 193. *Large picture.* Beor in disguise and bound by a vow made at the Court of King Brangoine seeks to capture Queen Guinevere who is escorted by Keu, Sagremor, Dodinel and Lancelot. He vanquishes the first three and is engaging Lancelot when the latter is summoned by the dame who had directed him to the pavilion of Atramant (see no. 131), and in return had exacted a promise that he would follow her whenever summoned. At first she insists on his leaving the combat, but on Lancelot's declaring that he will kill himself if he suffers such shame she allows him to continue and

he follows her after receiving a wound from Beor and leaving him prostrate on the field. Beor is shown three times in this picture: (1) seizing the bridle of the queen's palfrey, (2) unhorsing Keu, (3) tilting with Lancelot. He bears a plain red shield. Sagremor on *L.* and Dodinel on *R.* lie on the ground. Beor is not recognised by his adversaries, nor does he recognise Lancelot. (v. 209-211.)

136. f. 193 *b.* *Initial O.* Sagremor fights with the singing knight. One of them bears a shield *sable goutty of argent*, which is properly Hector's. (v. 213-215.)

137. f. 196. *Initial O.* Dodinel follows the damsel who braved him to accompany her. They ride to *R.* (v. 214, 226.)

138. f. 197. *Initial O.* Lancelot follows the old woman. They ride to *R.* (v. 188, 210, 228.)

139. f. 197 *b.* *Initial O.* Queen Guinevere and her ladies at the Fontaine aux Fées. Geffroi de Maupas has just passed them arrayed in Lancelot's arms and with a head suspended from his saddle. They fear that Lancelot is dead and are filled with distress. (v. 230.)

140. f. 197 *b.* *Initial O.* Lancelot follows the old woman, as in no. 138. He wears aillettes. (v. 232.)

141. f. 198. *Initial O.* Dodinel follows the maiden, as in no. 137. (v. 233.)

142. f. 198 *b.* *Initial O.* Guinevere stands in the presence of the wounded Beor, whom she places in a chamber '*loing de gent por la noise qui mal ne li feist.*' She then laments Lancelot.

143. f. 200. *Initial O.* Gawain and his nine companions, who are setting out in search of Lancelot meet at a cross in the forest of Camalot. (v. 236.)

144. f. 201. *Large picture.* Gawain and his nine companions rescue a knight who is attacked by ten others. They observe with surprise that he carries two swords and Gawain asks the reason. The knight, whose name is Eliezer, explains that one of the swords is that with which Joseph of Arimathea was smitten by a Saracen, on which occasion it broke in two, half of it being left in Joseph's body and subsequently drawn out. It had been foretold that the two parts would be united by him who was destined to accomplish the high adventures of the Holy Grail, and by no other. Gawain makes the attempt (as shown in the picture), but sorrowfully fails, as does each of his companions. They then separate and go severally in search of Lancelot. (v. 237.)

145. f. 202 *b.* *Initial O.* Agloval sets out on his quest. His shield is *barry arg. and gu.* (v. 238.)

146. f. 203 *b.* *Initial O.* Gawain sets out on his quest. (v. 241.)

147. f. 204. *Initial O.* Hector sets out on his quest. He gallops on a horse which is covered with blue trappers. (v. 244.)

148. f. 205. *Initial O.* Gawain continues his quest, as in no. 146, but with aillettes added. (v. 247.)

149. f. 207. *Large picture.* Gawain and Hector, having met after a tournament in which they took opposite sides, enter a cemetery in spite of a warning inscription on a tomb at the entrance, whence they see a tomb from which flames leap up to the height of a lance, surrounded by twelve other tombs on each of which stands an upright sword. Gawain enters first, and the swords rise up of themselves and strike him, so that after vain efforts to reach the burning tomb he has the greatest difficulty in regaining the door with the blood spurting from his mouth, nose and ears. Hector follows his example and fares even worse. In this picture Gawain is shown as he takes leave of Hector to make the first attempt, and then on *R.* Hector is again depicted falling on one knee and

receiving five of the swords on his shield and helmet. The same three tombs are shown in each section of the picture, one of them being the burning tomb, and in spite of the statement of the text that '*sus chascune auoit une espee couchie*' two or more swords are shown on each of the tombs on *L*. The tombs were those of Simeon and Canaan and of the twelve brothers killed by them. This is not mentioned here, but is described in the Saint-Graal. (v. 253-254.)

150. f. 207 b. *Initial O*. Gawain having parted with Hector at a forked road continues the quest, as in no. 148. (v. 255.)

151. f. 209. *Initial O*. Hector, having taken the left-hand road on account of its greater danger, continues the quest. (v. 264.)

152. f. 211. *Initial O*. Yvain rides on the quest. He rides to *L*. and has a pennon attached to his lance. His shield is quarterly, 1 and 4 *gules a human head couped proper*, 2 and 3 *vert a lion's head couped or*. (v. 272.)

153. f. 212. *Initial O*. Mordred starts on the quest. He is represented on foot bearing a shield of his brother Gawain's arms with a *silver label* for difference, and a lance to which is attached a green pennon. (v. 277.)

154. f. 213 b. *Initial C*. Agravain, another brother of Gawain, starts on the quest. He bears Gawain's arms with a *bend gules* over all for difference. This is the beginning of the fourth section of the Lancelot romance, known as the book of Agravain, owing to its opening with the story of his adventures. (v. 294.)

155. f. 215. *Initial O*. Guereher, a third brother of Gawain, rides out on the quest. He bears Gawain's arms with a *label of five points gules* for difference.

156. f. 218. *Large picture*. Guereher follows a knight who rides off with a damsel of whom he had obtained possession by threatening her mother that he would cast her in prison if she would not promise to give him whatever he might ask. On *R*. he slays the knight.

157. f. 221 b. *Initial O*. Gaheriet, a fourth brother of Gawain, rides out on the quest. He bears Gawain's arms with a *canton gules* for difference.

158. f. 223. *Large picture*. Gaheriet comes upon his companion Brandelis, stripped almost naked and with his arms bound, in the hands of three knights. Three other knights are beating a lady, who cries pitifully for aid. After hesitating for a moment as to which party to attack he rescues Brandelis, who tells his story. The six knights were the relations of a knight killed by Brandelis for love of the lady, who was rescued while they were speaking by another of the companions, Goswin de Strangot.

159. f. 227 b. *Initial O*. King Arthur seated on a faldstool composed of hounds' heads and legs grieves for the supposed death of Lancelot. Three knights stand by him.

160. f. 228 b. *Initial O*. The two brothers, Lionel and Beor, set out in quest of Lancelot.

161. f. 229 b. *Initial O*. Lancelot, cured of the wound given him by Beor when the latter attempted to seize the queen in accordance with his vow (see no. 135), rides out from the house to which the old woman had taken him. He bears a white shield without charge. (v. 298.)

162. f. 230 b. *Initial E*. Lancelot rides after the old woman, still bearing a white shield.

163. f. 231 b. *Large picture*. Lancelot, conducted by the old woman, comes to a pleasant meadow and finds sitting by a spring under two sycamores a knight and his sister, '*qui avoient estendue un blanche touaille suz l'erbe vert et manjoient illuec moult envoiesment. Et quant Lancelot aproche si se drescent encontre lui. Et dient que bien*

soit il venus. Si le font descendre por mangier. Et quant Lancelot eut osté son hiaume si leve ses mains et s'asiet. Et il avoit eut chaut si fu vermaus, et fu de toutes biautéz si bien garniz que nuz pluz biax ne poist estre qu'il estoit.' The lady falls in love with the new-comer as they picnic together; and he, being hot, fills a large silver cup with water from the spring and drinks it off, and then faints with pain. At the same time two vipers issue from the spring, and it is clear that their venom has poisoned it. The dame is full of lamentation, and the knight bids his sister, who was skilled in simples, to exert her power. She picks various herbs and cuts them with Lancelot's sword and mixes them with '*triale*' and gives him some, but his legs were already swollen to the size of a man's waist. On R. she and the dame are shown watching Lancelot's couch. (v. 298.)

164. f. 236 b. *Initial O.* Hector rides from the castle from which he had rescued a damsel, cousin-german to Lancelot.

165. f. 239. *Large picture.* The tourney held at the castle of La Harpe between the parties of King Baudemagus and the King of Norgalles. Lancelot comes at the request of the daughter of the former king to aid her father's side, which had been vanquished at the previous contest, and carries all before him. (He bears white arms and is shown four times in the picture riding from the left.) Mordred, Mador, and Galehodin son of Galeholt, to whom the victory of the king of Norgalles had been due at the previous assembly, then attack Lancelot, who overthrows all three. In the picture Mordred bears the arms of his brother Gawain, Mador a gold tower on a red field, and Galehodin has a white shield like Lancelot's. This last is in accordance with the text. On either side are raised stands from which the ladies of the two parties survey the encounter. '*Et tez estoit lors la coustume que les dames et les damoiselles aloient lors au tornoimens de ij liues loing ou de iij, et tuit li chevalier errant qui suioient les tornoimens i amenoient lor amies et lor damoiselles por veoir les biaux copz des bonz chevaliers et por ce i faisoit on les loges drecier.*' (v. 305.)

166. f. 241. *Large picture.* Lancelot on leaving the tourney of La Harpe meets a lady, who leads him to the castle of Corbenic, promising to show him great marvels. He is taken to a cemetery and shown a rich tomb engraved with the inscription: '*Ceste tombe ne sera levée devant que li serpens i metera la main dont li grans lyonz iscera. Mais cil le levera ligierement. Et lors sera enjandrez li lyon en la belle fille au Roi de la terre forraine.*' The serpent¹ is Lancelot, the lion his son Galahad. Lancelot sets a hand to the wider end of the tomb and lifts the lid '*assez ligierement et il resgarde et voit desous le plus grant serpent et le plus hideus et le plus felon par semblant dont il oist onques mais parler.*' The dragon (the mediaeval 'serpent' is usually a dragon) vomits fire, but Lancelot, still bearing a white shield, overcomes it. His companions, who had fled to the battlements, receive him with great joy and the ringing of all the bells of the castle. (v. 305-306.)

167. f. 248 b. *Initial O.* Beor rides in search of adventures. His arms are Lionel's with a *label* for difference as in no. 160.

168. f. 250. *Large picture.* Beor, bearing a shield *az. a lion ramp. or* (instead of his proper arms *argt. a lion ramp. gu., over all a label of five point az.*), comes to a hermitage which had been raised by his father, King Beor, on the spot on which he had vanquished his enemy, King Cerces, in single combat. The hermit had been a knight at his father's Court, and as they sat at table he describes some incidents at the baptism of Lancelot.

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receiving five of the swords on his shield and helmet. The same three tombs are shown in each section of the picture, one of them being the burning tomb, and in spite of the statement of the text that '*sus chascune auoit une espee couchie*' two or more swords are shown on each of the tombs on *L*. The tombs were those of Simeon and Canaan and of the twelve brothers killed by them. This is not mentioned here, but is described in the Saint-Graal. (v. 253-254.)

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quest for Lancelot. He leaves a hermitage where he had had the significance of the battle between the serpent (Arthur) and the leopard (Lancelot) explained to him.

170. f. 252. *Initial O.* Lancelot's squire rides from the Lost Forest, where he had left Lancelot. (v. 309-310.)

171. f. 253 b. *Large picture.* Lancelot ends the enchantment of the Lost Forest and the magic chessboard is brought to him. The pieces are of gold and silver and they move of their own accord and hitherto no one has been able to win a game. Lancelot plays and wins. The chessboard is declared his. He sends it as a gift to the queen, who is sitting with Arthur when it arrives. The queen, '*qui plus en seit que ne font tuit cil de ceanz*,' plays her best with it, but is beaten. (v. 311-312.)

172. f. 256. *Large picture.* Lancelot is seized after a valorous defence by a knight and his companions, and after being brutally beaten is cast into a pit full of vipers from which he is rescued by the knight's daughter. He overcomes and kills his capturers and rides away with the lady, although much enfeebled by the venom of the vipers. They hear cries and come upon a knight dragging a naked damsel by the hair. Lancelot summons him to release her and the knight replies by cutting off her head. Lancelot follows him and after a long chase reduces him to submission and spares his life on condition that he shall carry the head and body of the woman to King Arthur's Court and confess his crime to the queen, and if she spares his life he is to go to the King of Norgalles and thence to King Baudemagus, and if all three allow him to go free his penance will be ended. (v. 312.)

173. f. 258 b. *Initial O.* The knight who killed the damsel arrives at Camelot with her head tied round his neck by the hair and her body over the horse's neck.

174. f. 259 b. *Initial O.* Lancelot parts with the lady who had rescued him from the pit of vipers and gives her a letter for the queen.

175. f. 262. *Large picture.* The tourney at Camelot. Lancelot having been maligned by some of the knights of the round table, receives a secret message from Guinevere to take the side of King Baudemagus against them. He bears a plain red shield, so that he may not be recognised, and overthrows all his opponents until he comes to where the queen is watching his exploits with her ladies. '*Et li lieve sa teste et la regarde. Si la voit si bele et tant avenanz entre les autres comme celle qui estoit la plus belle rienz dou siecle. Si en devient tant durement esbahis quil ne seit se il dort ou il veille, ne se il est nuis ou jors, ou sil est a piet ou a cheval. Se li est tous li cuers faillis. Si que lespte li chiet de la main, et s'apuie a larcon de la selle devant.*' Baudemagus throws his arms round him as he is about to fall in a swoon and carries him out of the melée to a wood, where he sleeps and recovers. In this picture Lancelot is twice shown in the encounter on the right, and is again shown on the left supported by the king. Guinevere points to him from the battlements of a tower from which she and her maidens watch the combat. (v. 314.)

(At the end of the first volume a modern hand has copied 5 lines of the second volume, and a small miniature of the zodiacal twins, holding a blue shield, has been pasted below. This and a made-up border surrounding it have been cut out of a French Horae of the second half of the 15th century.)

Other manuscripts. I have examined a number of manuscripts

of this work at the Bibliothèque Nationale and elsewhere. *Français* 110 at the B. N. resembles this book rather closely as regards writing and initials, but it is larger and the miniatures, which are only the width of one of the three columns, are very inferior. *Français* 333 is also in three columns, and is better written but the miniatures are much coarser. The first is of the width of the three columns, the others are two columns ($5\frac{1}{2}$ inches) wide. *Français* 342, dated 1274, is in two columns and has rough miniatures. *Français* 339 has good historiated initials of the Flemish school. The writing is small but very legible. *Français* 344 is a similar Flemish manuscript. *Français* 123, in two columns, has historiated initials of a rough provincial school, but full of character. *Nouv. acq. fr.* 5237 is a fragment with moderately good miniatures, and writing in two columns not unlike that of Mr Thompson's MS. *Nouv. acq. fr.* 1119 has one damaged miniature, and initials like those in the last. *Français* 95 is a very large book in two columns, with elaborate half-borders and good miniatures and drolleries in the Artesian style, c. 1300.

The British Museum is richer as regards the pictorial side of its manuscripts of Lancelot. The best is 10293-4, which is a very fine book in three columns. The writing is of the same character as that in Mr Thompson's manuscript, but better and rather later-looking. Each volume opens with an elaborate and beautiful border, and the miniatures, which are one column wide, number no less than 436 in vol. I, and 73 in vol. II. They are not so fine in treatment as Mr Thompson's, but are very spirited, and by several hands. 14 E. III is a Lancelot of exactly the same date (c. 1300) and character as 10293-4, clearly done at the same place, with a border on f. 1 and 43 good miniatures of a similar style, the width of a column. 10292 is another three-column book of this character, with fairly good miniatures a column wide, in one of which the date 1316 is being carved on a tomb. There is another fine manuscript of the Lancelot containing 72 miniatures like those in 10293-4 and 14 E. III, at the Rylands Library, and yet another, full of small miniatures, in the Phillipps collection at Cheltenham (no. 130).

All these books were written within fifty years, between 1270 and 1320, and all apparently in N.E. France or Flanders. Later

manuscripts are numerous and do not come within the scope of this notice. It is remarkable that Jean Duke of Berry seems only to have possessed one copy of the work, written at the end of the 14th century in four volumes, now *français* 117-120 at the Bibliothèque Nationale.

S. C. C.

LXXXVIII A. LANCELOT DU LAC. Parts II, IV.

Uniform in size and binding with no. lxxxviii is another volume of the second half of the 15th century beginning with the passage where Lancelot is shown the child of his cousin Beor¹. From that point the second part is continued to the end (f. 57 b) and is followed, with a break of only two lines, by the preface to part iv, the Morte Arthur, which is complete, ending f. 115 with the words: *Si sen taist atant maistre Gautiers map de listoire de lancelot car bien la toute menee affin selonc les choses qui en advindrent et finist cy son liure si outreement quapres cen nen pouoit nuz raconter qui nen mentist de toutes choses. Explicit le liure lancelot du lac.* The third part, the Quest of the San Graal, is absent. At the end there is a vellum fly-leaf, originally at the beginning, on which is written in a French 18th century hand *le 2^{eme} vol. de Lancelot du Lac.*

The volume consists of 116 ff. (the last blank) in sections of 8, except the final one which is of 4 leaves. It is written in a good current script, in double columns of 46 lines, without chapter-divisions or rubrics. On the first page there is an illuminated initial about two inches square with an ornamental corner-piece in the style of the borders of ordinary French Horae of c. 1470. On the same page there are three smaller illuminated initials. Throughout the rest of the book the paragraphs are marked by two-line initials, alternately burnished gold with dark blue penwork and blue with red penwork.

There is but one miniature, on f. 5 b, occupying the width of a column. It represents Arthur and his knights issuing from the gates of Camelot to meet Lancelot, who approaches on horseback

¹ 1513 ed. vol. III, f. xxxiii b col. 1, 1533 ed. vol. III, f. xxviii b, col. 1.

with four armed companions down a path between green meadows in which are high rocks. It is a good and realistic composition, but the execution is not very masterly.

There is a large hiatus, 90 pages of the printed edition of 1533, between the beginning of this volume and the abrupt termination of no. lxxxviii. It probably came into Lord Ashburnham's hands at the same time (it bears the pencil note *Cor sub Sept* 1849), but it does not seem to have been expressly written to supplement the older MS. and their juxtaposition may be regarded as fortuitous.

S. C. C.

LXXXIX. SECRETA SECRETORUM. TESORO OF BRUNETTO
LATINI, ETC.

Purchased of J. Rosenthal of Munich, June 1906, formerly in the hands of Marino of Florence.

Vellum, $9\frac{1}{2} \times 7$, ff. 144 + modern flyleaves, 34 lines to a page. In a very good hand dated 1425.

Colophon:

Questo libro e scripto dimano di sere bartolomeo di lorenzo da fighine compiuto adi • xvi • dimarzo • mccccxxv.

Doubtless written at Florence. Fighine is between Florence and Arezzo.

Binding: modern dark red morocco by Gruel.

Collation:

1¹⁰ – 5¹⁰ (wants 2, 10) 6¹⁰ (wants 1, 5, 7) 7¹⁰ (wants 7) 8¹⁰ – 10¹⁰ (wants 2) 11¹⁰ – 14¹⁰ 15¹² (wants 12). The foliation (xvii–xviii) was made after the mutilation had taken place.

Contents:

1. Italian version of the *Secreta Secretorum* of Pseudo-Aristotle 1
 Questo e lo libro daristotile. loquale e detto sagreto sacre-
 torum del reggimento de principi e de Re o de signori.
 loquale mando al grande re Alexandro.
 Al suo signore excellentissimo nella religione cristiana per-
 fectissimo Messere guido di ualenza glorioso ueschouo
 della citta di tripoli
 —uenire alla allegrezza della eternale beatitudine.
 Inc. capitula totius libri.
 These capitula do not agree with the rubrics of the text. I
 give a statement of the discrepancies.

Capitula.	Rubrics in Text.
Del prolago d uno doctore in lode daristotile.	do.
Del prol. di giouanni che translato questo libro.	do.

There is agreement except for one transposition until the chapter del souenimento del re, which is followed in the text by Del medicho and Della reina nutricata di ueleno.

Table and text continue

Della misericordia del re.

The Table then has

Di seruare la fede e le promesse

Di promuovere lo studio

Della custodia et della guardia del corpo

Di ritrouare lore nella strolomia.

Text omits these.

Table and Text. Dell utilita di conseruare sanita.

They agree till after

Del conseruare luso.

Text then has

Del modo da tenere doppo il mangiare

Dinanzi al mangiare

Dell ordine usato del mangiare

Di conoscere lo stomaco uoto.

All omitted in Table.

They agree in De quatro tempi dell anno down to Del (i)uerno.

Table :

Del conoscimento delle quattro membra principali.

Del male della testa e della sua guarigione.

Del male del pecto e del suo rimedio.

Di conoscere i cibi.

Text :

Della dieta imposta ad alexandro.

De quattro membri principali primo.

Del secondo membro. terzo.

quarto.

Consiglio di molti saui.

Di guardare lo calore naturale.

Di conoscere i cibi.

Agreement till Di conoscere lo uino.

Table :

De bagni.

De quelle chose che ingrassano il corpo.

Delle cose che dimagrano il corpo.

Della natura del bagno.

Del modo de configgere le medicine.

Agreement till Di farsi scemare lo sangue etc.

Text :

Del rimedio della troppa humidita dello stomacho.

Delle cose che ingrassano il corpo.

Di conoscere il detto amae-stramento.

Del modo di configgere le medicine.

Table :

De capelli.

De gli ocelli.

Text :

De segnali della luna da scemare sangue.

De sopracigli.	Delle uipare da fare toschì
Del naso.	e delle loro proprieta.
Della bocca.	Delle uirtu del erbe.
Della faccia.	Delle uirtu delle pietre.
Delle tempie.	(El padre nostro ermogenes
Della bocie.	che e terzo in filosofia.)
Del mouimento del corpo.	Della giustitia e de beni
Del gozzo.	che ne nascono.
Del uentre.	Dello assemple della gius-
Del dosso.	titia.
Degli omeri.	Delle cinque pianete.
Delle braccia.	Della trinitade e de suoi
Delle palme.	modi.
Delle ginocchia e delle piante	Della lectione de leggere
de piedi.	saui huomini.
Dell andare.	Del messaggiere.
Della equalita e della disqua-	De baroni.
lita dell uomo.	Di non fare battaglie.
Della giustitia.	Del conoscimento.
De beni che nascono della	Delle ciglia che anno molti
giustitia.	peli.
Del cerchio e dello assemple	Del naso. (This includes
della giustitia.	the section of the table
Della legge e de danari.	down to Degli omeri.)
The text ends imperfectly, f. 41 b :	
Auere homeri leuati e segno daspra natura et di non fedele.	
Et.	

2. The Tesoro of Brunetto Latini in the Italian version of Bono Giamboni (a contemporary of the author) in an abridged text.

The full Italian text was edited in four volumes by L. Gaiter, Bologna, 1878, etc., in *Collezione di Opere inedite o rare dei primi tre secoli della lingua*. To the pages of this edition I refer.

It begins imperfectly

essere in tre maniere, Lib. I, cap. IV, vol. I, p. 15 .

42

Two leaves are gone, which contained the end of the *Secreta* and the beginning of the Tesoro.

After f. 48 a leaf is gone containing cap. xviii, il suo saluto to cap. xx, matusalem. (I. 54-61.)

After f. 51 a leaf is gone containing cap. xxvi, lo nome di suo to cap. xxvii, essere in eta. (I. 74-80.)

After f. 52 a leaf is gone containing cap. xxx, e piu e meno to the end of cap. xxxii. (I. 87-92.)

After f. 61 a leaf is gone containing cap. lviii, lo libero di morte to Lib. II, cap. i (nac)que esron. (I. 140-4 and 233-4.)

After f. 85 a leaf is gone containing Lib. II, cap. I. (I. 380-4.)

And also the beginning of Lib. VI. (III. 7-10.)

Books III, IV, V, which treat of beasts, birds, and fishes, were either never contained in this copy, or else have been completely removed.

f. 86 begins:

Qui comincia il primo libro dell eticha daristotile

Ogni arte et omgni doctrina 86

Lib. VI ends f. 113^b

le leggi sasimigliano a lusanze. (III. 183.)

Qui comincia la politicha daristotile cio e lo libro del
gouernamento delle citta. Capitolo primo 114

Tucte signorie ci sono commesse per lo grande padre. (Lib.
IX, cap. 2: IV. 283.)

Books VII (an exposition of VI) and VIII (Rhetoric) as well
as the prologue of IX, are omitted.

Lib. IX ends f. 130: e con buona uentura. (IV. 383.)

Deo gratias.

Qui finisce la politicha daristotile.

(This copy contains Libb. I, II, VI, VIII of the *Tesoro*.)

Some copies of the French original are similarly arranged.)

The remaining contents of the volume are rather miscellaneous.

3. Queste sono regole de costumi della mensa 130^b
(19 Latin verses.)

(1) Quisquis es in mensa primo de paupere pensa.

(19) Mensa submota prius ablue postea pota.

4. The course of the sun and planets 130^b
Lo sole cerca in uno anno XII segni etc.

5. Paragraphs on the planets 130^b
Le pianete e laltre stelle sono di grande uertu.
In prima le vij pianete fanon stare a modo e nascere etc.

6. Physiognomy of Pseudo-Aristotle 131^b

Qui comincia illibro della filosomia daristotile loquale cin-
segna cognoscere per le figure lanatura degli uomini.

Hora ti uoglio mostrare et amaestrare della scientia di fiso-
lomia etc.

Ends 135^b:

Secondo lalto tuo buono ingegno et intendimento.

7. A short tract on the Empire 135^b

Della dignitade dello imperio e come de essere electo e con-
firmato e come otto di sansognia uenne della magna a roma.
Avendo in roma tre papa.

The other chapters are

Come lo re difrancia tiene in sua guardia la corona imperiale 137

Queste sono le degnitadi concesute dallo imperio perche
luomo sapella gentile 137

Della dignitade e gentilezza del dalfino di uienna e come
fue sua gentilezza 137^b

Dalfino a sua gentilezza e fu fatto per questo modo

—cresciuto dibene in meglio gli suoi discendenti.

8. Queste sono opere e dimostrazioni di verita (?uanita) delle
mondane cose dette e dimostrate e diffinite per lo eccle-
siastice di salamone 138
Disse salamone o uero dencionatore uanita delle uanitati e
tutte cose uanitati: Che a luomo piu di tucto cio che gli
sa fatica.

An Italian version of Ecclesiastes.

Ending 142 b: per ciascuno errato o uero bene o uero male
che sia deo gratias amen.

9. Lists of
The twelve articles of faith 142 b
The Ten Commandments 143
The Seven Sacraments 143
The seven gifts of the Spirit 143
The seven virtues 143
The seven works of mercy 143 b
The seven deadly sins and those that are born of them,
ending: paura del mondo a che de uenire secondo che
paolo scripse. Amen.
Colophon as given above.
f. 144 is blank.

As to decoration :

There are two initials in gold and colour, on ff. 1 and 114.

The other initials are alternately red and blue, filled with pen
work in purple and red.

The pictures are confined to a series in the historical portion of
the *Tesoro* between ff. 43 and 70. They are in the text. Some are
framed, some unframed. Backgrounds are uncoloured or just
washed with a yellowish tint. The colours are bright and light:
the gold is small in amount and unburnished. The drawing
skilful and rapid.

On 43 b are four pictures illustrating the Creation. The Creator
has gold cross-nimbus, and is robed in yellow-brown drapery
shading into white and terminating in clouds: rays usually
surround Him.

1. *Dio padre quando fece la terra.*

He hovers in air holding a scroll: globe on R.

2. *Quando fece el mare e gli arbori.*

Similar: the globe on R. has water and trees.

3. *Quando fece el sole e la luna.*

On L. a half-length female figure, the moon, washed with blue. On R. a rayed

half-length male figure in yellow brown, with broad hat: the sun. The Creator full face between them.

4. *Quando fece i pesci e gli altri animali.*

The birds, and the sun and moon (heads only), in air on *R.* Below, on *R.* earth with trees, bower, a tortoise and another beast.

f. 44. 5. The Creator in blue robe lined with yellow, stoops over the inanimate Adam lying on rocks on *R.* and fashions his bosom with a tool.

f. 46. 6. God in blue and purple, seated in mandorla on *L.* On *R.* two devils fall out of a blue arc of cloud; a third walks away on *R.*

f. 47. 7. God stands between two angels. He is in blue and purple: they in bright red over blue.

f. 49. 8. *Tabal Cain che fu il primo fabro e come lamec uccise Cain per uendetta dabel.*

Background of trees: on *L.* Cain in hairy tunic, an arrow pierces his *L.* arm, shot by Lamech on *R.* whose hand is guided by a boy. Both are in hairy tunics.

f. 49 b. 9. An aged man, in purple lined with yellow, over blue, seated facing *L.* on a slope of rock: his head in his *L.* hand, an open book in his *R.* Probably Noah.

f. 50 b. 10. The beginning of idolatry. A tall man stands on *L.* Three smaller figures kneel to a nude idol on a column on *R.* Red, blue, yellow are the main colours of the robes.

f. 51. 11. The tower of Babel. Nimrod in spiked crown on *L.* directs two masons on a scaffold who build a city, another climbs a ladder with load of stones. By Nimrod on *L.* is a soldier in blue tunic and red boots, with yellow shield, and spear.

12. *Figura di canoaster (Zoroaster) trouatore della arte magicha.*

Zoroaster stands within a circle on *L.* holding a red book and beckoning to two devils on *R.* who are horned and winged. He has blue robe over yellow, and blue hat turned up with fur: he is beardless.

f. 53. 13. Lavinia on *L.* in blue robe with vandyked edges lined with red over yellow, wreath on head, takes ring from Aeneas on *R.* in blue hood with tail, yellow coat over blue robe, red boots.

f. 53 b. 14. *Figura di mulua (Emilia) madre di romolo.*

She reclines nude on a rock on *R.* suckling one child, another by her. House and tree on *L.*

f. 54. 15. Romulus on *R.* in red over blue with roll gives directions to two men building city wall.

f. 55. 16. *Julio cesare re uinse roma e chaccionne fuori i suoi nimici.*

City with purple wall and gate on *R.* into which Caesar in plate armour with blue and yellow surcoat rides brandishing sword from *R.*

f. 55 b. 17. *Vinegia priamo et antenore.*

The two men mantled stand *R.* and *L.* looking at a city. Behind on the wall stands a mason with square holding plummet.

f. 56 b. 18. Moses old and bearded stands in boat on river. Pharaoh's daughter on the bank on *R.*

19. Moses seated on *R.* gives an opened scroll to one of a group of Israelites on *L.*

f. 57. 20. Nebuchadnezzar throned on *L.* Before him Zedekiah kneels, with arms bound behind him. A man standing behind him thrusts a stick into his eye.

21. Three prophets seated, one with book.

f. 57 b. 22. The baptism of Christ. The dove over His head. Tree on *L.* John on *R.* with small cross.

f. 58. 23. David nimbed in yellow tunic, blue mantle and hose, stands holding sword and sling. Goliath nude except for red and white beast's skin lies on rock on *R.* with stone in his forehead, holding a club.

f. 58 b. 24. Solomon lies dead on a bed with crossed arms, a woman at his head, a monk and another stand over him.

f. 59 b. 25. Elijah nimbed, robed, holding scroll.

26. Elisha nimbed, with scroll, upsets an idol on a pillar on *R.*

27. Elisha as before stands on dry ground (in Jordan) with water on either side, holding up his hand.

f. 60. 28. Isaiah nimbed, robed, stands on wooden frame. Two men have sawn him in sunder from the head to the middle. A ruler on *L.*

f. 60 b. 29. Jeremiah nimbed kneels. A man on *L.* stones him. A wolf or dog on *R.* bites his arm. The text says "fu gittato in uno lago e fu fatto mordere a cani et alla fine fu allapidato in egypto."

f. 61. 30. Jaddo (the prophet of 1 Kings xiii.) overthrown on the ground, a scroll in his hand. A lion is devouring him. He is nimbed.

31. Tobit nimbed, stands in a grave carrying the corpse of a Jew.

32. The Three Children. Nebuchadnezzar stands on *L.*, an executioner in *C.* is about to throw a child (one of the three) into a furnace on *R.* The two others are seen in the furnace, a cupboard-like structure with an arched opening.

f. 61 b. 33. Zerubbabel on *L.* speaks to a workman with a square, a building on *R.*

f. 63. 34. *Sancto iohanni habitaua nel deserto.*

John Baptist as a boy in red mantle over beast's skin, holding long slender cross: between two rocks with trees on them.

f. 63 b. 35. John with cross, in purple mantle over beast's skin addresses a seated group on *R.*

36. The Emperor Vespasian or Titus, beardless, in plate armour, yellow surcoat, red shield with SPQR, brandishing sword, on white horse; three armed horsemen (Jews) ride off on *R.*

f. 64. 37. St John Evangelist, bearded, seated on island-rock, book on knee, pen in hand, facing *L.* The Seven Churches in two rows on *L.*

f. 64 b. 38. St Peter in blue in a boat on the water pulls up a net.

f. 65. 39. Peter being nailed to upright cross, head downwards, by two men. On *R.* and *L.* two narrow sharp-pointed stone pyramids. In air on *L.*, a small red angel flies down with palm.

40. Emperor (Nero) in triple crown and long robe on *L.* Executioner sheathes his sword. Paul headless kneels on *R.*, his head on the ground. Above demi-angel in red holding a cloth. Rock on *R.*

f. 65 b. 41. Andrew with scroll and Peter (?) with book.

42. Andrew bound to cross (oblique, head to *R.*) by two men. Two, one in armour (Aegeates) on *L.*

f. 66. 43. *Sancto filippo fu lapidato in girolfe.* Philip on *R.* beardless, falling back. A man stones him. One in armour on *L.*

44. *S. Tomaso discredente.* Thomas, beardless, kneels by rock on *L.* In air the Virgin in white seated holds her green girdle which she is about to give him, in both hands.

45. Ruler seated, and courtier on *L.*, drapery behind. On *R.* two men flay Bartholomew who stands covered with blood, his *L.* arm bound to a cross.

f. 66 b. 46. St James the Less (?) beardless : a man on *R.* attacks him with hammer, one on *L.* stones him, another looks on. The text relates to St Simon but the picture suits St James.

47. Luke with book and pen, standing : ox at his feet.

f. 68. 48. Three kings nimbed walk to *R.* The foremost points up to star (in the margin). They carry caskets.

f. 68 b. 49. Constantine beardless kneels in purple vessel, three men on *L.* Silvester in *C.* in brown and purple cope, blue-lined, with crosier, baptizes him by affusion. A cleric in white on *R.* and a church porch.

f. 69. 50. The Pope between two clerics in white : he is in mitre and blue cope and has crosier. They proceed to *R.* from a church door on *L.* and are preceded by two monks in brown-black, with processional cross. The text alludes to the Saracens carrying off the True Cross, "*portorono lo legno della sancta croce.*"

f. 69 b. 51. Two knights on horseback (the kings of France and Lombardy) attack each other. The one on *L.* is on a red horse in blue armour, yellow surcoat, with sword ; the other on dark horse, purple surcoat, yellow shield, and spear.

f. 70. 52. *Come carlo magno uenne in italia.*

City on *L.*, woman on red horse and Charles, crowned, on dark horse, ride towards it.

53. Two knights (Charles and a Saracen (?)) fight on horseback. City gate on *L.* The horseman on *R.* has a scorpion on his shield.

M. R. J.

XC. BIBLIA NICHOLAI DE BELLO. (St Augustine's, Canterbury.)

Obtained by exchange and purchase from S. C. Cockerell, May 4, 1905.

Vellum, $8\frac{1}{4} \times 5\frac{1}{2}$ in., 4 paper end-leaves of the seventeenth century, 2 original end-leaves of stiff vellum, 475 ff. of text, and 3 paper end-leaves, besides 2 leaves of original vellum pasted to the two covers. Double columns of 53 lines. Cent. xiii (c. 1280).

Binding: English dark green morocco of the first half of the seventeenth century, with simple gold tooling. The lettering on the back BIBLIA SACRA LATINA MS. IN MEMBRANIS is modern. The clasps are gone.

Collation: a²²-h²² i²⁰-o²⁰ p²²-s²² t²⁴ u²¹ x¹⁸ y²² z⁶.

Contents:

Prologue	f. i
Genesis—2 Maccabees, including Esdras I. (= Ezra), Nehemiah, Esdras II. and 'Apocrypha Esdre,' divided into four books	3 b
Evangelium, Paul., Acts, Cath., Apoc.	348
Hebrew names, Aaz—Zuzim	435
List of moral qualities	474 b

Provenance: exceptional interest attaches to this Bible on account of its provenance, the names of many owners being written in it. The first entry is of about A.D. 1300 and is written in a large clear hand on one of the original vellum end-leaves:—

Di. I. Gra. II.
Biblia Nichi de bello

To the right of this in a fifteenth century hand is *De librar' sti Augustini Cantuarie*.

Nothing appears to be known of Nicholas of Battle¹ except that he was a monk of St Augustine's and that no less than sixteen volumes in the fifteenth century catalogue of the library, printed by Dr James from MS. 360 (Bernard 285) at Trinity College, Dublin, are recorded as having belonged to him. These comprise the present Bible (no. 29), *Historia scholastica* (55), *Glose super psalterium* (91), *Pastorale Gregorii etc.* (408), *Cassiodorus de vera amicitia etc.* (417), *Flores Bernardi etc.* (469), *Sententie* (506), *Questiones super 4 libros sententiarum* (607), *Summa que dicitur abstinencia* (653), *Themata diversa* (733), *Summa maior viciorum et virtutum* (815), *Ysagoge in moralem philosophiam etc.* (875), *Epistole petri blesensis* (947), *Collecciones cum titulo Christus* (1587), *Summa Raymundi etc.* (1764), and *Tabula super Raymundum* (1782).

It has been assumed that books containing the names of Benedictine monks were given in their lifetimes to the houses to which they belonged, but it is clear from the following passage in *Consuetudines Monasterii sancti Augustini Cantuarie*, edited from B.M. MS. Faustina C. xii, p. 169 by Sir Edward Maunde Thompson for the Henry Bradshaw Society, that the monks were allowed a certain degree of proprietorship in books, which were transferred to the library of the monastery on the deaths of the owners, when it was the business of the precentor to have their names written in each volume:—

(Fratris defuncti) carula cum scabello, si fuerit, pergamenum, atramentum cum atramentario et pennario, colores, libri quos habet de librario, et alii libri de adquisicione sua, omnia ista liberentur precentori; et ipse scribere faciet nomen fratris in quolibet libro de sua adquisicione antequam portentur in librarium (p. 362).

It is fair to assume from this that the entry given above was written under the direction of the precentor after Nicholas of Battle's death. None of the other volumes in his possession have been traced.

St Augustine's Abbey surrendered in July 1538 and the manuscripts in its library, over eighteen hundred in number, were dispersed. A name of about this period, *Thomas Paulinus*, is written in faded ink at the top of the verso of the second vellum

¹ Robert of Battle was Abbot of St Augustine's 1224–1253, and his Bible is now in the British Museum.

end-leaf. At the top of the recto of the same leaf is written *Gabriell Lord me possidet* in a neat Elizabethan hand. Below this is a longer inscription *Liber Edwardi Hyde ex dono charissimi sui cognati, Richardi Hyde, Theologie pietatisque verae et antiquae tenacissimi: Novemb: 58.*

The *Dictionary of National Biography* devotes a column and a half to Edward Hyde, from which I have taken what follows:—

Edward Hyde, D.D., royalist divine, born in 1607, was one of the eleven sons of Sir Lawrence Hyde of Salisbury. He was educated at Westminster School, and elected thence, in 1625, to Trinity College, Cambridge, of which he became fellow and tutor. He was created D.D. of Oxford University in January 1642–3, and was presented to the rectory of Brightwell in Berkshire, but after 1645 the living was sequestered from him for ‘scandal in life and disaffection to the Parliament.’ Hyde retired from Brightwell to Oxford, and resided in the precincts of Hart Hall. He was the author of various works of a theological nature. He ‘studied frequently in Bodley’s Library,’ and preached in the church of Holywell in the suburbs till ‘silenced by the faction.’ In 1658 he obtained, by favour of his exiled cousin, Edward Hyde (afterwards Earl of Clarendon), letters patent for the Deanery of Windsor, but died 16 August, 1659, at Salisbury, before he could enjoy his preferment.

Dr Edward Hyde owned this Bible for nine months only. His elder brother Alexander (b. 1598) obtained the vacant Deanery of Windsor in 1660, and in 1665 was promoted to the bishopric of Salisbury, dying two years later.

It is possible that this Bible passed into the hands of this Bishop Alexander Hyde as on the first of the paper end-leaves we find: 23 Feb. 1666. *Ex dono dilectissimæ sororis Annæ Heyt dudum viduæ Di Edwardi Hyde fratris.* Unfortunately the writer has omitted his own name.

On the paste-down of the upper cover there is another seventeenth century name *yr ffriende John Richards* who has added *doe me noe harme good man* and the words *Commendation* and *Commandement* with evident pride of penmanship.

Then there is a break in the list of owners, the eighteenth century only providing a press-mark t. t. B. just below the entry

of 1666 on the first paper end-leaf, from which a book label has evidently been removed. Nineteenth century owners were F. Y. Hand, who has written his name twice with the date 1835, but with so many flourishes that the initials must be guessed at, and Charles Butler of 3, Connaught Place, for whom the lettering on the back was added. From the last named it passed, through a bookseller, to the writer of this notice.

Besides these marks of ownership there are a list of the books of the Bible and some scribbles of early fourteenth century date:—

<i>proprietates ebrui</i>	{	<i>Primo letus et gaudens</i>
		<i>Secundo sanctus et sapiens</i>
		<i>Tercio tristis et amens</i>
		<i>Quarto debilis • fine stultus •</i>
		<i>et moriens, et omni sensu et omni bono carens.</i>

Uncia est pars ponderis ad quam res preciose ponderantur • ut aurum • unde litteras unciales dicunt sumptuosas vel auratas • in fine prologi job¹.

Olimpias spacium quatuor annorum.

Text: there are several noteworthy features in this Bible, which, though in England at so early a date and containing the fourth book of Esdras which is often a sign of English origin, was not improbably written in N.E. France. The style of the writing and decoration at any rate appears to me rather French than English². It is true that this may be said of several books of this date connected with Canterbury.

The four books of the Apocrypha of Esdras begin as follows:—

- | | |
|---|------------------------------------|
| (1) <i>Liber esdre prophete</i> (the first three verses
are usually given as the prologue) | = Esdras IV. ch. i., ii. |
| (2) <i>Anno tricesimo ruine</i> | = Esdras IV. ch. iii.–vii. 106. |
| (3) <i>Primus abraham propter sodomitas oravit</i> | = Esdras IV. ch. vii. 107—ch. xiv. |
| (4) <i>Ecce loquere in aures</i> | = Esdras IV. ch. xv.–xvi. |

These apocryphal books are themselves somewhat uncommon, and this is not the usual arrangement. It is nearly identical with

¹ This explanation of the word uncial as applied to letters is fantastic. Uncia means inch as well as ounce, and it has been assumed that uncials were so called as being an inch high, which is scarcely more convincing. The real explanation seems to be that *uncialibus* is an ancient misreading of *inicialibus* in this very passage of St Jerome's Prologue to Job and that the word uncial has no right to exist.

² Stowe I. at the British Museum is a fine small folio Bible, which as to writing and penwork initials closely resembles this one, though on a larger scale. It is apparently N.E. French. I do not know whether any significance attaches to the *h* in such words as *Apocalypsis*, *Antiochensis*.

that found in a fine Parisian Bible (no. 1) at the Fitzwilliam Museum, Cambridge.

The Prayer of Manasses follows Paralip. II. without a break. The *Oratio Salomonis*¹ is at the end of Ecclesiasticus. There are full rubrics in the Psalms, which are numbered in the margin in neat Arabic numerals. The rubrics in Esther are confounded with the text. The last chapter of Proverbs from *Mulierem fortem* and the four chapters of Lamentations are divided, as is often the case, according to the letters of the Hebrew alphabet. The prayer of Jeremiah, following Lamentations, is treated as a separate book. There are rubrics in Ecclesiasticus, in Jeremiah xlix. The heading to Proverbs is: *Liber salomonis id est parabole eiusdem secundum hebraicam veritatem translate ab eusebio ieronimo presbitero petente cromatio et eliodoro episcopis*. (Comp. Trin. Coll. Cambr. 147 and a large folio portion of the Old Testament from Marquette near Lille in my possession.)

The Song of Solomon is divided into a dialogue with the *dramatis personae* (Vox Ecclesiae, synagogae, sponsi, sponsae, amicorum, Christi) in red. The Psalms have no prologue or headline. When the ordinary liturgical canticles occur in the text, the verses, like those of the Psalms, are distinguished with small red and blue initials.

Besides the usual prologues there are some that are less usual, including:

2nd short prologue to	Ecclesiastes.	<i>Quem greco.</i>
" "	Isaiah.	<i>Ysaïas in ierusalem.</i>
" "	Ezechiel.	<i>Ezechiel sacerdos.</i>
" prologue to	Daniel.	<i>Danielem non.</i>
" "	Minor Prophets.	<i>Duplex.</i>
" "	Hosea.	<i>Ozias rex².</i>
3rd "	Joel.	<i>Johel de tribu.</i>
2nd "	Micah.	<i>Micheas.</i>
" "	Haggai.	<i>Aggeus.</i>
" "	Zechariah.	<i>Zacharias.</i>
3rd "	Apocalypse.	<i>Apocalypsis.</i>

¹ This is a portion of the prayer of Solomon at the dedication of the temple which is given in full in 3 Kings viii. and 2 Chronicles vi. It corresponds to vv. 22-30 of the former and 14-21 of the latter, but is not identical with either. It is found in many Bibles, e.g. Eton College 26, 27, Emmanuel College, Cambridge 67, 87, 144, 264, Yates Thompson collection 4.

² This is the prologue to Amos, and is repeated in its proper place.

After the Hebrew names there is a list of moral qualities and conditions, divided into good and bad, and shortly defined, occupying two columns. The good qualities begin with *Humilitas* and end with *Veritas*, the bad qualities begin with *Superbia* and end with *Iactantia*. I have not seen this list in any other Bible. It is contemporary with the rest of the text.

Neat references have been added in the 14th century on the margins of the opening prologues *Frater Ambrosius* and *Desiderii*, as well as on those of the Gospels.

Writing: the writing is black and even, of the kind common in French Bibles of the end of the 13th century. It is by more than one scribe. Differences are to be seen between the script of the facing pages 216*b* and 217, 429 and 430. The contractions are numerous. The capitals are touched with red throughout.

Penwork initials: the chapters, except the first chapter of each book, begin with well-designed two-line initials, alternately red and blue, inset in the text. These have very accomplished penwork flourishes in red and blue combined. The saw-pattern is frequently used, but does not extend systematically up and down each column as in some Parisian Bibles.

Decorative initials: there are ninety-seven initials to the prologues, to the apocryphal books of Esdras, and in the list of Hebrew names, occupying from five to seven lines of text. These differ only from the initials to the various books in not being historiated. They are well-designed and coloured, the principal pigments used being lake, vermilion, and a fine deep blue, patterned with white. Roundels of flat gold are often used to brighten these initials, which not infrequently throw off small cusped or curved branches. There is no raised gold in the book. Winged dragons are common. Two Z's on ff. 325 and 473 *b*, each formed of three fish, are worthy of notice.

Historiated initials: these are eighty-one in number, and are of the same colour and tone as those last described. Two shades of blue and two shades of pink are common. Grey and green are sparingly used. The figures themselves are of about average excellence, the subjects being as follows:—

1. f. 1. *Epistola ieronimi ad Paulinum*. A nimbed and beardless monk, clad in grey over white is seated under a cusped arch. There is a columnar lectern on R. on

which is the book that he is writing. The stem of the letter F is broad, and is made up of three strips of blue and pink patterned with white, with a gold outer edge enclosed by thick black lines.

2. f. 36. *Genesis*. In a long I, extending beyond the length of the column both above and below, seven roundels, in the upper six of which are pictured the days of Creation, and in the seventh the Deity enthroned with r. hand raised in benediction¹. Below this, the Crucifixion.

3. f. 20. *Exodus*. Moses nimbed and horned walks to R. followed by five men (Jews).

4. f. 33b. *Leviticus*. Two Jews, each holding up a ram, kneel on L. before an altar.

5. f. 43. *Numbers*. The Deity on L. stands addressing Moses who stands nimbed and horned on R.

6. f. 56b. *Deuteronomy*. Moses nimbed stands on L. and places the tables of the law in the ark, a red chest. He is aided by Joshua, who stands with another man on R.

7. f. 69. *Joshua*. Joshua nimbed stands on L. with a scroll. The head of Deity in clouds above on R.

8. f. 78. *Judges*. Judah stands clad in mail. The head of the Deity above on R.

9. f. 86b. *Ruth*. Elimelech above, with staff and bundle over left shoulder, walks to R. Below him Naomi leading her younger son by the hand, and below these the elder son.

10. f. 88b. 1 *Kings*. On R. a kneeling Jew, behind him a warrior with raised sword. (This seems to be due to some confusion with the next subject. The usual illustration is Hannah kneeling with Eli standing behind her.)

11. f. 100. 2 *Kings*. The Amalekite kneels praying on R. Behind him Benaiah raises his sword to behead him.

12. f. 109. 3 *Kings*. David crowned lies on couch beside which stand Abishag and a young man.

13. f. 120. 4 *Kings*. Ahaziah, crowned, falls backwards from a turret.

14. f. 131. 1 *Par*. Four Jews stand conversing, two on R., two on L.

15. f. 140b. 2 *Par*. Solomon sits enthroned, with sword and book.

16. f. 153. *Ezra*. Cyrus stands above with sceptre. Below, a mason with trowel at work on a building. Another ascends a plank with a hod on his back.

17. f. 156. *Nehemiah*. Artaxerxes sits on L. and drinks from a cup he has taken from Nehemiah who kneels on R.

18. f. 160b. 1 *Esdras*. A priest with asperger sprinkles water over an altar.

19. f. 174. *Tobit*. He lies on couch with head on L. Swallow's nest above.

20. f. 177. *Judith*. A tent. Judith cuts off the head of the reclining Holofernes with a sword held awkwardly in her left hand.

21. f. 181b. *Esther*. Ahasuerus stands above with long sceptre to which Esther below raises her hands. Haman hangs below.

22. f. 186b. *Job*. Job, nimbed, sits on L. His wife and a friend stand on R. arguing with him.

23. f. 195. *Psalter*. *Beatus vir*. David seated, playing on a harp.

¹ In 3 E. vii at the British Museum, a glossed Genesis and Exodus that belonged to the Franciscans of Canterbury, there is an initial I to Genesis (f. 4) in which the figures of the Deity are somewhat similar.

24. f. 198. *Dominus illuminatio*. David seated on *R*. Samuel, nimbed, on *L*. anoints him.
25. f. 200. *Dixi custodiam*. David kneels on *L*. pointing to his mouth. The Deity in clouds above.
26. f. 202. *Dixit insipiens*. A bald fool in a blue garment walks to *R*. with club and crossed cake.
27. f. 204. *Salvum me fac*. David, crowned but naked, wades in water to his waist with hands raised. Above, the Deity blessing.
28. f. 206 b. *Exultate*. David seated plays with two hammers on four bells.
29. f. 209. *Cantate*. Two clerks on *L*. singing at a desk.
30. f. 211 b. *Dixit dominus*. The Trinity. The Father and Son seated on a stone bench. The Dove descends between them.
31. f. 217. *Proverbs*. Solomon seated on *L*. places his l. hand on the head of Rehoboam, who sits nearly naked on *R*. Solomon raises a birch rod in his r. hand.
32. f. 224. *Ecclesiastes*. Solomon seated on *L*. points with one hand to a flower held by a man on *R*. and with the other to a dying man on the ground. See ch. i. 4.
33. f. 226 b. *Canticles*. The Virgin offers her breast to the Child seated on her lap.
34. f. 228. *Wisdom*. On *L*. a king seated with drawn sword. On *R*. a warrior in mail standing with drawn sword.
35. f. 233. *Ecclesiasticus*. A crowned female figure representing the Church, with processional cross and chalice.
36. f. 247. *Isaiah*. Isaiah bound to a pillar and stripped to the waist is sawn in two by two men.
37. f. 264. *Jeremiah*. Jeremiah kneels on *R*. facing *R*. On *L*. a man stoning him.
- 9) 38. f. 284 b. *Baruch*. Baruch, tonsured, is seated writing a book supported by a columnar desk on *R*.
39. f. 287. *Ezekiel*. He lies asleep with head on *R*. The nimbed heads of the symbols of the Evangelists above.
40. f. 305. *Daniel*. He is seated in a cave with two lions apparently on his lap.
41. f. 312 b. *Hosea*. The prophet nimbed advances from *R*. and embraces Gomer who issues from tent on *L*.
42. f. 315. *Joel*. He stands with a scroll. Head of Deity in clouds on *R*.
43. f. 316 b. *Amos*. He stands with sheep. Head of Deity in clouds on *R*.
44. f. 318 b. *Obadiah*. Reclining with head on *L*. The Deity stands by the couch with hand raised.
45. f. 319. *Jonah*. Below, Jonah emerging from the whale, whose jaws are opened very wide. Above, a tower representing Nineveh.
46. f. 320. *Micah*. He stands with scroll. Head of Deity above.
47. f. 321 b. *Nahum*. Similar to the last.
48. f. 322 b. *Habakkuk*. He stands with book. Head of Deity above.
49. f. 323 b. *Zephaniah*. Like nos. 46, 47, and 52.
50. f. 324 b. *Haggai*. He stands in long letter I. Head of Deity above.
51. f. 325. *Zechariah*. Similar to the last.
52. f. 328. *Malachi*. Like nos. 46, 47, and 49.
53. f. 329. 1 *Maccabees*. Mattathias with raised sword stands on *L*., and is about to slay a man who kneels to *R*. with a pig's head in a dish.
54. f. 340 b. 2 *Maccabees*. A seated man dressed as pope or bishop hands a letter with pendent seal to a messenger who stands on *R*.

55. f. 348 *b*. *Matthew*. Jesse lies fully clad on a white couch striped with black. A tree springs from the bed enclosing David (?), the Virgin, and Christ.
56. f. 360. *Mark*. He stands full face, clad in a dalmatic and holds a book.
57. f. 367. *Luke*. Zachariah stands on *L*. and swings a censer over an altar.
58. f. 379. *John*. Like no. 56, but with symbol, an eagle, below.
59. f. 388 *b*. *Romans*. Paul stands on *L*. with cross. On *R*. two Jews speak with him.
60. f. 393. 1 *Cor*. Paul stands with sword in left hand.
61. f. 397. 2 *Cor*. Paul stands without symbol.
62. f. 400. *Galatians*. Like the last.
63. f. 401 *b*. *Ephesians*. Paul stands with sword in r. hand.
64. f. 403. *Philippians*. Like no. 60.
65. f. 404. *Colossians*. Like the last.
66. f. 405. 1 *Thessalonians*. Like no. 63.
67. f. 406. 2 *Thess*. Like the last, but seated.
68. f. 406 *b*. 1 *Timothy*. Like nos. 63 and 66, with small differences.
69. f. 407 *b*. 2 *Tim*. Like the last.
70. f. 408 *b*. *Titus*. Like the last.
71. f. 409. *Philemon*. Like the last.
72. f. 409. *Hebrews*. Paul on *L*. talks with two Jews on *R*.
73. f. 412 *b*. *Acts*. Like nos. 61 and 62.
74. f. 425. *James*. He stands without symbol.
75. f. 426. 1 *Peter*. Like nos. 60, 64, and 65. Paul painted by mistake.
76. f. 427. 2 *Peter*. Peter with large key.
77. f. 428. 1 *John*. He sits at a desk writing.
78. f. 429. 2 *John*. He stands with r. hand raised.
- ¶ 79. f. 429 *b*. 3 *John*. A small initial containing a half-length figure of the saint.
80. f. 429 *b*. *Jude*. A figure similar to no. 74.
81. f. 430 *b*. *Apocalypse*. John sits writing on Patmos.

The condition of the book is good. The vellum is of remarkable thinness and opacity, and the margins have suffered very little at the hands of the binder.

S. C. C.

XCI. BOCCACCIO: DES CAS DES NOBLES HOMMES ET
FEMMES, TRANSLATED BY LAURENT DE PREMIERFAIT.

Purchased from the Earl of Ashburnham, May 1897. Appendix,
no. clviii.

Vellum, $15\frac{3}{4} \times 11\frac{3}{4}$ in., 301 ff., 2 columns of 45 lines. Cent. xv
(c. 1460–80) French. 2 fo. *que de rappeler*.

Binding: green velvet, probably French, of the first half of the
19th century; gilt edges.

Collation: Thirty-seven quires of eight, and one of six leaves,
of which the last, a blank, has been removed. One leaf, f. 206, is
modern. Towards the end of the book the lower margins have
suffered from damp, but the condition is otherwise excellent.

Other MSS. This translation was finished by Laurent de
Premierfait on April 15, 1409. A copy '*bien enluminé et historié*'
was given to Jean Duke of Berry by Martin Gouge Bishop of
Chartres, Jan. 1, 1411. *Français* 131 at the Bibliothèque Nationale,
from the Échevinage of Rouen, is a fine copy of about that date.
Others are *Fr.* 226 and Arsenal 5193, both apparently before 1450,
and *Fr.* 127, made for Jean de Daillon, Governor of Dauphiny
under Louis XI, which is of about the date of Mr Thompson's
volume. Also *Fr.* 6 at Munich, finished 24 Nov. 1458 by Pierre
Fauve curé of Aubervilliers near St Denis, with the famous
miniatures by Jean Fouquet, including the picture, often reproduced,
of the Court in which Jean Duke of Alençon was condemned in
1458. Another splendid copy which I take to be of the third
quarter of the 15th century is Rothschild xii at the British
Museum, formerly in the Duke of Hamilton's collection. This is
enriched with nine large miniatures and seventy-five smaller ones
of the same school as those in Mr Thompson's MS. but of far finer
execution. It may be mentioned as an indication of perhaps a

few years difference in date that the fantastic caps and headdresses with veils that are so frequently shown in the Rothschild MS. do not occur in the present book.

Provenance. In each of the nine borders there is a shield, or lozenge, or both, charged with the arms of Rolin *azure three keys or*, impaling *chequy azure and argent* which seem to be those of Ailly. On ff. 193 *b* and 231 the arms of Rolin occur alone in initials, in each case within a bordure *engrailed argent*. When the shields or lozenges occur in the lower parts of the borders they rest on low green mounds and have on either side a blue knotted girdle with tassels. An examination of the backs of these arms discloses that they take the place of another coat arranged quarterly, though it is impossible to distinguish the charges.

It is probable that the existing arms are those of Marie, widow of Antoine Rolin. Mr A. Van de Put writes respecting them: "Antoine Rolin, second son of Nicolas Rolin the great chancellor, was lord of Aymeris in Hainault. His seal bears the bordure engrailed. He was hereditary *grand-veneur* of Hainault and chamberlain successively to Charles the Bold, Duke of Burgundy, and to Louis XI (1461-83). He was taken prisoner at Montlhéry in 1465. The date of his marriage with Marie d'Ailly (daughter of Raoul d'Ailly, vidame of Amiens and sire de Picquigny, by Jacqueline de Bethune) is unknown. The great Picard house of Ailly bore *gules, a chief chequy of three rows azure and argent*. The chequy of the Ailly chief and of the shields in the MS. agree in tincture. As regards the lozenge: alone it certainly indicates a lady's arms at this period. Within a girdle or cordelière, otherwise a lac d'amour, it indicates widowhood. But I am unable to give the dates of the marriage and death of the Dame d'Aymeris."

There are no marks of subsequent owners, though an inscription has been erased from the foot of f. 35 *b*. A cutting from an English sale-catalogue (? c. 1860), describing the book, is pasted to one of the end leaves and probably denotes the source from which it came to Lord Ashburnham.

Writing: a very neat, uniform and rather compressed current hand, such as is found in many manuscripts of the same character written in France in the vernacular during the 15th century, e.g. in the Rothschild MS. xii above referred to. There are no

headlines. The capitals are touched with yellow. The paragraph-marks are alternately blue and burnished gold.

Illuminated initials and borders. Each of the nine books begins with a 5-6-line initial in blue or pink with ivy-leaf fillings, on a burnished gold ground, and a full border of the mixed natural and conventional foliage characteristic of French work of the period. A good deal of flat gold is used for the conventional leaf-ornament. The opening to the seventh book, f. 206 *b*, is modern work, the border being copied from that on f. 232 *b*. The prologue of the translator, f. 1, begins with a similar initial, 7 lines deep, and has a half border of line and leaf-work of a lighter kind than the full borders. Boccaccio's prologue and the other 167 chapters have 3-4-line initials in blue or pink with fillings of natural flowers and foliage (pansies, roses, daisies, strawberries, &c.) on a burnished gold ground, flanked by a strip of ornament like that of the half-border. The lists of chapters before each book have usually 2-line initials of the same kind and with similar flanking ornament.

Pictures. There are ten pictures with arched tops. The first of these, illustrating the translator's prologue, occupies the width of a column, 3 $\frac{3}{8}$ in. The others (including one that is modern) are large compositions nearly filling the page, about 7 $\frac{1}{2}$ in. broad and 8-9 in. high. They are well drawn in the realistic manner of the successors of Jean Fouquet. The figures are numerous and skilfully arranged. The draperies are heightened with gold. There are elaborate landscape backgrounds, and the skies are usually patterned with stars. In one case (no. 3) there are clouds like silver and gold finger-prints.

1. f. 1. *The prologue of the translator.* A small picture. Boccaccio seated in his study, reading at a lectern. He wears a high grey cap, and a grey tunic with ermine cuffs under a pink rochet lined with fur. This attire is repeated with little variation in other pictures. The room has a green floor and two windows with Gothic tracery. There is a blue curtain behind Boccaccio, whose library is disposed on various desks.

In the Rothschild MS. this subject, very similarly arranged, occupies a small initial.

2. f. 3. *Book 1.* Four subjects in the same green and partly rocky landscape.
a. On L. above, *the Fall of Man.* The Garden of Eden is shown within walls with a high tower at one angle and an elaborate gate with pillars and statuary. In the distance a hart drinks from one of the four rivers of Paradise which gush from a gold fountain. A woman-headed serpent is coiled round the Tree of the Knowledge of Good and Evil, on the L. of which stands Adam and hands an apple to Eve on R. b. On L. below, *the*

Expulsion from Paradise. An angel with a flaming sword has driven Adam and Eve through the gate and still urges them on. *c.* On *R.* above, Adam and Eve clad in skins. The former breaks the earth with a pick, while the latter sits spinning. A lion and other beasts in the distance. *d.* On *R.* below, *The death of Abel.* He kneels in the foreground with blood-stained forehead while Cain raises a wooden spade shod with iron to strike him again.

In the Rothschild MS. the scenes are the Creation of Eve, the Fall and the Expulsion, all within the walls of Paradise.

3. f. 35*b.* *Book 2.* This picture is divided horizontally into two sections, in each of which there are two subjects. *a.* On *L.* below, Saul as a young man in a pleated blue coat is seated under a pink canopy at a long dining table on *L.* Samuel stands before him and anoints his head with oil from a flask. A servant in a parti-coloured jerkin (yellow and blue) advances from a door on *R.* with a shoulder of mutton on a plate. *b.* On *R.* below, Saul, who seems still tormented with an evil spirit, appears to Boccaccio who stands on *R.* with rather a deprecating expression. Saul is bearded. He wears a crown over a cap of maintenance, and holds a sceptre in his right hand. This subject and the last illustrate Chapter 1. They take place under arches with elaborate tracery and columns with spiral ornament as shown in plate xxxiii of the B.M. reproductions. *c.* On *L.* above, a hand-to-hand battle on foot between the Jews and the Philistines. The combatants are very numerous. In the background water with islands and a castle. *d.* On *R.* above, David returning with the head of Goliath on his sword. He is met at the entrance of Jerusalem by Saul, attired as in the last, and a company of men and women. One of the latter plays a triangle. Subjects *c* and *d* illustrate Chapter 2.

In subject *a* in the Rothschild MS., Saul is bearded and Samuel wears a surplice. In the background Saul falls upon his sword.

4. f. 65*b.* *Book 3.* This picture illustrates various scenes in a Fable of Poverty and Fortune told to Boccaccio when he was a student at Naples by the Genoese astronomer Andalone del Nero, and recounted at length in Chapter 1. In a green landscape with trees, a mountain and a moated castle in the background. (*a*) Poverty sits at a meeting of cross roads and is jeered at by Fortune who approaches crowned from *L.* above with three attendant women in high head-dresses. (*b*) On *R.* Poverty and Fortune wrestle together. (*c*) Below on *R.* Fortune lies worsted and Poverty kneels upon her and exacts as a forfeit that Fortune should tie Misfortune to a pillar wherever encountered. (*d*) On *R.* above, Poverty and Fortune aid each other in tying Misfortune, a man in a blue jerkin showing, like Poverty's gown, many rents, to a pillar. (*e*) On *L.* below, Boccaccio meets Poverty and Fortune arm in arm and is prompted to tell the stories related in the subsequent chapters.

In the Rothschild MS. a beautiful mediæval town is shown. Poverty kneels on the prostrate Fortune, the other incidents not being illustrated. In a recess Boccaccio lectures to a company of scholars.

5. f. 102. *Book 4.* *a.* On *L.* Boccaccio's study which is shown in section, a building of grey stone with a dormer in the roof and lead cresting and finials. He writes at a desk, and looks up towards a company of kings and nobles on *R.* These are some of the unfortunate ones concerning whom he is about to write. In the middle of the study there is a screw-lectern with many books. *b.* Outside the building described above, a landscape with hills, trees and the river Tiber. The Gauls of Sens, some on horseback and others on foot with scaling ladders are attacking Rome. Two of the

knights bear blue pennons charged with the triple fleur-de-lys of France. This illustrates Chapter 2, which deals with the history of Marcus Manlius.

In the Rothschild MS. the first subject occupies the whole picture (see B.M. Reproductions, Plate xxxiii).

6. f. 137 b. Book 5. A paved courtyard enclosed in a grey battlemented wall. On *R.* Boccaccio, before whom is a carved desk on which are an open and a closed book and an inkstand, sits in a sort of summer-house with a roof supported by bronze pillars. In his presence stand "*Seleucus et Antiochus jadis roys de asie et de surie plorans pour leurs infortunes et accusans lun lautre pour leurs desloyantes mesles en une tresgrant compaignie de autres mescheans nobles hommes.*" The two kings set their case before Boccaccio. A third king and three nobles accompany them, followed by a queen, probably Beronice, who clasps her hands in an attitude of grief. In the background beyond the wall is a landscape with water, trees, a city and a castle. Here Antiochus is seen meeting his death at the hands of three robbers, and Seleuchus falls with his horse and dies.

In the Rothschild MS. the deaths of Beronice and her little son are depicted in addition to those of the kings Antiochus and Seleuchus.

7. Book 6. An illustration of Chapter 1 which describes at great length a discussion between Boccaccio and Dame Fortune. In a loggia, paved with green tiles and with a wooden barrel roof, Boccaccio sits on *L.* writing on a scroll which rests on his knee. To his left is a wooden chest supporting books and an inkstand. He raises his left hand as he replies to Fortune, a richly attired lady with light fluffed-out hair, who stands before him in the foreground. Behind her on *R.* is her wheel seen in perspective. A man in poor attire is mounting, above him is another richly clad, on the top sits a king. From the other side of the wheel a man is falling, while another has fallen and lies bleeding on the pavement. Behind Boccaccio and Fortune but still within the loggia is a group of five men, whom the text shows to be Marius, Mithridates, Herod king of Parthia, Pompey and Cicero, to whose several fates Fortune calls attention. In a landscape with trees and a city seen through a wide arch beyond them the deaths of Pompey and Cicero are depicted.

In the Rothschild MS. Fortune is depicted with two faces.—A battle is shown within the walls of a city, and there is no wheel.

8. f. 206 b. Book 7. This picture is modern, but is based on the text of the first chapter and probably on an illustration to another copy of the book. Boccaccio stands on *R.* under a red tester listening to the woes of Anthony (son of Mark Anthony), Caesareus (son of Caesar and Cleopatra), Julia (daughter of Octavian), her son Agrippa, Cassius, Gallus and (?) Cleopatra. In a landscape background Octavian orders the deaths of Anthony, who clings to an image of Caesar, and of Caesareus, and the blinding of Gallus.

In the Rothschild MS. these outrages take place in the foreground.

9. f. 232 b. Book 8. In the first chapter Boccaccio describes his resting after finishing the seventh book and how his master Petrarch came to him and admonished him. Through two arches adorned with elaborate tracery, crochets, finials and images with scrolls is the section of a barrel-vaulted room. On *L.* Boccaccio fully clad lies sleeping on a large bed with blue coverlet and pink tester. In the foreground Petrarch stands near a form and chest on which are books and raises his right hand towards a group of men who approach him from *R.* Prominent among these are Caesar, Charlemagne, Peter and Paul who are mentioned in his discourse. Above this group is

an opening in the wall through which Boccaccio is again seen seated on *L.* with an open book on his knees and a lectern beside him. In his presence are a company including four Emperors and an Empress. This illustrates the beginning of the second chapter which opens with the words: "*Après que francois petrac homme tresglorieux et renommé fut partis de ma presence le lieu ou quel ie estoie fut plain de maleureux nobles hommes assemblez de toutes pars et plourans pour leurs males fortunes; la plus grant partie de ces maleureux nobles sambloit dempereurs devant tous ceulx aloit lorgueilleux aonician etc.*"

In the Rothschild MS. Boccaccio lies not on but in a bed, with Petrarch beside him. The other figures do not appear.

10. f. 266 b. *Book 9.* A grassy open space with buildings and in the distance a river and a walled city. On *R.* above Boccaccio sits in a small stone alcove and listens to the woes of Queen Brunehaut whose apparition stands before him with hands clasped. In the foreground her death is represented. She is being torn asunder by four horses attached by ropes to her arms and legs and urged on by two men. On *L.* under a canopy in a recess of a stone building are her judges, one standing and four seated. On a step leading to their bench is a crown on a cushion. A crowd of the populace enters from the background between the building of the judges and a market Cross on *R.* The foremost of these interviews a young prince, who is probably intended for Clotaire II.

In the Rothschild MS. the tearing asunder of Brunehaut takes place in the background, and Mahomet, to whom a great part of Chapter 1 is also devoted, preaches with a dove at his ear in the foreground.

S. C. C.

XCII. PETRARCH: SONNETS AND TRIUMPHS.

Bought at Rimini.

Vellum, $8\frac{3}{4} \times 4\frac{1}{4}$ in., 196 ff., 29 lines. Italian (Florentine)
c. 1470-80.

Binding: Italian red morocco, 18th century, lettered RIME DEL PETRARC. The edges are uncut, and have the original gilding and gauflering.

Collation: 18 gatherings of ten leaves, and 2 of six.

Contents:

Blank	f. 1
Table of Sonnets	2
Title enclosed in wreath	10 <i>b</i>
Sonnets	11
Triumphs	151
Life of Petrarch by Leonard of Arezzo	189
Ends <i>delle cose ripensando</i>	196 <i>b</i>

Provenance. At the foot of the border on f. 11 there is a white star with one long ray (perhaps a comet) on a circular blue ground, but there is nothing of the nature of a shield. There is no name written in the volume.

Writing. A small, neat and sloping current script.

Initials. Except in the various opening pages the initials are blue throughout without ornament but beautifully formed. On the opening pages they are burnished gold on small blue panels.

Decoration. On f. 10 *b* there is a title FRANCISCI PETRARCE POETAE CLARISSIMI AC FLORENTINI CIVIS SONECTORVM ET CANTILENARVM LIBER ICIPIT FOELICIT' in burnished gold. This is in a green wreath surrounded by the conventional floral ornament characteristic of Florence. The prevailing colours are pink

and blue, but yellow is also used, and there are quantities of burnished gold drops. On the opposite page (f. 11) there is a border of the same character, very well executed. It resembles a border to a Petrarch Harl. 5761; see plate xlvi in the second series of British Museum reproductions. Numerous small amorini, as well as birds and beasts, enliven the otherwise symmetrical foliage, and there are medallions which will be subsequently described. At the beginning of each of the Triumphs there is a sidepiece in a similar style, and a small but very pretty historiated initial.

Miniatures. At the head of the Sonnets, and of each of the six Triumphs there is a miniature about 2½ in. wide, of delicate execution. They should be compared with the full-page pictures in the splendid Petrarch written by Sinibaldi in 1476, *Ital.* 548 in the Bibliothèque Nationale, in which the border-work is of exactly the same character.

1. f. 11. *Sonnets.* A landscape with cypresses and blue hills in distance. A youth (Apollo) whose heart is pierced by an arrow shot by Love from the sky pursues a maiden (Daphne) from whose head springs a bay tree. These figures may also be intended to symbolise Petrarch and Laura.

In the margin are medallions (on *R.*) of Petrarch and Laura contemplating each other (at top), the same embracing, and (on *L.*) Laura alone. Petrarch is in the initial.

2. f. 151. *The Triumph of Love.* The car of Love, drawn by four white horses, comes towards the spectator, accompanied by a crowd of lovers of both sexes. Love stands on a flaming globe and is about to shoot an arrow tipped with flames from his bow.

In initial, a cameo of Petrarch sighing.

3. f. 163. *The Triumph of Chastity.* Her car is drawn to *L.* by two unicorns, and is followed by a group of ladies who have suffered for her sake. Cypresses in distance. Chastity holds in her left hand a branch and in her right hand a green banner charged with a white ermine.

In initial, Love bound.

4. f. 167. *The Triumph of Death.* His car, covered by a pall on which are white crosses, moves to *L.* drawn by two oxen, and passes over the prostrate bodies of many persons, including a bishop and a cardinal. Death with great bat's-wings carries a long scythe.

In initial, Death overcoming Chastity.

5. f. 173*b.* *The Triumph of Fame.* This car like the first, comes towards the spectator, drawn by two elephants. Fame sits on clouds above a globe and is blown by the winds and surrounded by a golden glory. She holds a sword and a book. A great company of famous men, some on horseback, follow the car.

In initial, ?Fame overcoming Time.

6. f. 183*b.* *The Triumph of Time.* His car is drawn to *L.* by two stags, and is

followed by two children, an old man and a company of men and women. Time is old and clad in a black tunic. He stands on a globe and holds an hour-glass in his extended right hand. Pretty landscape with water and cypresses.

In initial, the zodiacal sign of the Bull.

7. f. 186. *The Triumph of Eternity*. The Ancient of Days seated in a glory of gold rays, holding a sceptre and an open book with the letters ΑΩ. About him fly nine red seraphs and four angels.

In initial, a man looking up in an attitude of prayer.

The book is in beautiful condition.

S. C. C.

XCIII. HORAE OF BONAPARTE GHISLIERI OF BOLOGNA.

Purchased of the Earl of Ashburnham, May 1897, no. lxiii in his Appendix.

Vellum, $8 \times 5\frac{1}{2}$ in., 136 ff., 16 lines. Italian (Bologna) c. 1500.

Binding. Contemporary wooden boards edged and backed with red leather tooled with small leaves and gold dots. The sides are panelled with cut leather in the Persian manner over green and blue silk and red and gold paper. In the centre of each side is a circular painting, Gabriel on the upper cover and the Virgin on the lower cover, kneeling in a green landscape. These miniatures are framed in silver rims. Above and below them on each outer cover was a cameo or gem, now missing. The inner covers are somewhat similarly treated, the centre piece being in each case an embossed and gilded profile leather medallion of Julius Caesar, lettered DIVI IVLII. There are silver embossed clasps and corner-pieces of renaissance design. The edges are gilt and gauffred.

Collation: a⁸ b⁶, a leaf, c¹⁰-g¹⁰ h⁸, a leaf, i¹⁰ k¹⁰ l¹⁰ (10 blank, removed), a leaf, m¹⁰ n¹⁰ o¹⁰ (leaves inserted after o² and o⁶). The five inserted leaves are those on which are full-page pictures.

Contents :

Kalendar, in black and gold	f. 1
<i>Picture of Nativity by Amico Aspertini</i>	15 b
Hours of the Virgin, Roman use	16
<i>Picture of Annunciation</i>	74 b
Hours of the Virgin from Advent to Christmas	75
" " " Christmas to Purification	92 b
Mass of the Virgin	101
<i>Picture of David</i>	104 b
Penitential Psalms	105
Litany	117
<i>Picture of St Jerome</i>	127 b
Hours of the Cross	128
<i>Picture of St Sebastian by Perugino</i>	132 b
Hours of the Holy Ghost	133

Kalendar. In gold, Sebastiani (Jan. 20), Bernardini (May 20), Francisci et Petronii (Oct. 4): in black, Geminiani ep. Mutine (Jan. 29), Fusce (Feb. 13, Ravenna), Sabini presb. (Feb. 19), Galli presb. (Feb. 20), Constantie v. (Feb. 25), Herculani (Mar. 1, Perugia), Anselmi (Mar. 18, Mantua), Vincentii (April 5, Dominican), Ermen-gildi regis (Ap. 13, Spain), Maurelii (May 7, Patron of Ferrara), Theodore v. (May 13, Nice), Ubaldi (May 16, Perugia), Julie m. (May 22, Corsica), Secundi m. (June 2), Diogenis m. (June 16), Marine v. (July 17), Marthe v. (July 29), Fantini c. (July 31), Bernardi ep. (Oct. 30), Eucherii ep. (Nov. 16, Lyons), Mauri (Nov. 21, Verona), Prosperi ep. Regi (Nov. 28, Reggio), Lazari resuscitati (Dec. 17), Antonille v. et m. (Dec. 18), Theodosie v. et m. (Dec. 22).

The most significant of these entries is that of Petronius in gold. He was the patron of Bologna, where there is every reason to believe that the book was produced. The Litany is an ordinary Roman one, containing no local names.

Date. On f. 124*b* there is a collect for the Pope beginning: *Omn. semp. deus miserere famulo tuo pape nostro A.* This refers to Alexander VI (Roderigo Lenzoli Borgia), whose date was 1492–1503, within which years the book must have been written.

Provenance. At the foot of the opening page, f. 16, there is a shield *bendy of six or and gules* between the letters BP GL. These arms, which are those of Gislieri or Ghislieri of Bologna, occur again in the picture of the Annunciation on f. 74*b*. Mr Van de Put identifies the initials as those of Bonaparte Ghislieri who was a senator of Bologna in 1522. His wife was present at the wedding of Annibale Bentivoglio with Lucrezia d'Este in 1487. Bonaparte was a name borne by several members of this family from the thirteenth century onwards.

There are no other marks of ownership, but documents accompanying the manuscript show that Lord Ashburnham acquired it in 1847 from James Dennistoun, and that the latter bought it in Rome in 1838 from Prince Albani, in whose family it had long been.

Writing. The text is written in a very neat and rather large Roman hand, with rubrics in liquid gold. The writing very closely resembles that of the Horae of Giovanni Bentivoglio II,

lord of Bologna 1462-1506, in the Reid collection at the Victoria and Albert Museum. It is also apparently by the same hand as a small Horae belonging to the writer of this notice which is signed *Scriptum per me Petrum antonium Salandum Regiensem die sancti Thome apostoli die vigesimo primo Decembris mccccxxxvi*. Two other MSS. by this scribe are recorded by Bradley. One of them is *Censorinus de die natali* in St Mark's Library at Venice, and the other is a charming cookery-book (*Apicius*), Canon. Class. Lat. 168, at the Bodleian Library.

Decorative initials, line-endings and borders. The initials of psalms and prayers are in liquid gold on square panels of lake green or blue patterned with gold. They are two lines deep and on the recto pages are usually inset in the text, but on the verso pages are wholly in the margin. Attached to them are decorations, mostly symmetrical, consisting chiefly of natural and conventional foliage. The verse-initials are of the same kind, but smaller. Sometimes the panel on which these rest, instead of being rectangular, is of the shape of a leaf, with the stalk in the margin. The line-endings are strips of a similar nature, various gold scrolls on pink, blue and green.

In the Kalendar and Litany there are marginal decorations, usually symmetrical, extending down the left side of each page of text. These are similar to those attached to the two-line initials and sometimes include representations of cameos and precious stones. In the Hours of the Virgin there are eight half-borders consisting of natural and conventional flowers, shells and birds on a white ground with a narrow frame of gold. The influence of French border-work is strongly marked in the choice and arrangement of the flowers.

There are besides twelve full borders. Eight of these (ff. 74, 75, 101, 104, 105, 127, 128, 133) are of the same character, being made up of gaily coloured natural flowers and far from natural birds and beasts on a flat gold ground, enclosed in right lines. A ninth on f. 23 is similar, but on a black ground hatched with gold¹. The

¹ There is a border of the same kind from a Missal done for Leo X or Clement VII, when Cardinal, at the British Museum. Compare also the borders in the Missal of Cardinal Ippolito I d'Este, no. 43 at the University Library, Innsbruck, reproduced by Dr F. Wickhoff in his *Illuminirten Handschriften in Österreich*, pp. 132-145.

three other borders (ff. 15 *b*, 16, 132 *b*) will be described later in connexion with the pictures that they enclose.

Smaller miniatures and historiated initials. Each month of the Kalendar occupies two pages. In the lower margin of all but one of the recto pages there is a half-length medallion portrait of a saint, who has not necessarily any connexion with the month on which the representation occurs. In the month of July the figure is not that of a saint but of a middle-aged layman, presumably Bonaparte Gislieri himself. These medallions are about an inch and a half across and are flanked by various designs of flowers, birds and jewels. Six of the figures have flat gold backgrounds, the other backgrounds being blue or black lightened with gold.

In the border on f. 16 there are three similar medallions, one smaller than the other two. On the same opening page there is an initial D historiated with a beautiful miniature of the Virgin adoring the infant Christ. This is the largest of fifteen historiated initials, which for the most part contain half-length figures of saints, carrying on the series in the Kalendar. The letters themselves, with one exception, are of fantastic but exquisitely drawn and coloured designs resting on a square panel of flat gold. The figures are the work of a master hand, and are finished with the utmost delicacy, liquid gold being often used for hair and high lights.

Full-page miniatures. There are besides five full-page miniatures which give this volume a unique place and value among the many precious illuminated books that the Italian renaissance has bequeathed to us. The first of them is an elaborate Nativity bearing the signature of Amico Aspertini of Bologna (1475-1552), a pupil of Francia, whose frescoes in the oratory of St Cecilia in his native town and in the church of San Frediano at Lucca are well known. The last is a Martyrdom of St Sebastian signed by Perugino and unquestionably from his hand, the only known work of the kind by this great painter. In these two cases the borders were clearly done by the artists themselves, and they bear no relation to the borders opposite to them. This is not the case with the other three pictures, which have borders corresponding to those on the opposite pages. Their subjects are the Annunciation, David playing a Psaltery, and St Jerome in the Desert. I take

the Annunciation, which is singularly beautiful, to be the work of the same Bolognese artist as the historiated initials. The David is attributed by Mr C. Fairfax Murray to Lorenzo Costa (1460-1535). The St Jerome is by a Bolognese artist, who has yet to be identified.

These five pictures were drawn on separate leaves and inserted. It is not unlikely that there was once a sixth picture, opposite the bordered page on f. 101.

The subjects of the miniatures are as follows :

1. f. 1. *January*. St John the Evangelist, with short beard, holding a gold cup out of which a serpent issues. He wears a green tunic and a red mantle lined with gold.
 2. f. 2. *February*. St Peter Martyr in Dominican habit holding a book in his right hand and a palm-branch in his left hand. A knife cleaves his skull.
 3. f. 3. *March*. A young female saint in gay attire with puffed sleeves and a gold belt with purse attached.
 4. f. 4. *April*. St Praxedes, holding a branch in her right hand and a vessel in her left hand.
 5. f. 5. *May*. St Helena holding the cross.
 6. f. 6. *June*. St Anthony the hermit, a bearded man in black mantle and hood over red, with book in right hand and in left a crook to which a bell is attached.
 7. f. 7. *July*. A clean shaven man in blue coat and red cap, holding a staff or baton in his right hand. He is drawn in profile and on the shoulder of his coat are some Cabalistic letters under a coronet. Similar signs are found on haloes and garments in many parts of this volume and are probably merely decorative. (See title-page.)
 8. f. 8. *August*. St Laurence, dressed as a deacon in blue dalmatic, facing the spectator. In his right hand is a palm-branch and in his left the gridiron.
 9. f. 9. *September*. St Lucia. Her bodice is cut low at the neck. In her right hand is a palm-branch and in her left hand a platter on which are her two eyes.
 10. f. 10. *October*. St John the Baptist. His hands are joined in prayer, his skin is covered with sores, and he holds a gold staff. He is again represented on f. 48.
 11. f. 11. *November*. A bearded saint holding a sceptre.
 12. f. 12. *December*. St Dominic reading a book.
 13. f. 15 b. A crowded full-page picture by Amico Aspertini of Bologna. The Virgin kneels with arms crossed on her breast and adores the infant Child, who lies surrounded by rays and naked, except for a necklace, on an end of the Virgin's mantle with a wheat-sheaf for a pillow. On *R*. Joseph leans on his staff. He is barefooted, having cast off a pair of clogs which lie on the grass with pieces of broken column and other accessories in the foreground near a stream on which are a swan and a cygnet. He wears an ample red mantle, and round his shoulders, as round those of the Virgin, is wound a many-coloured Eastern shawl. On *L*. a shepherd holding a lamb, an older shepherd kneeling in adoration, and a third shepherd leaning on a staff.
- In background* a rocky landscape with various groups of figures: (1) In clouds above, two angels reading from a scroll to three shepherds on a cliff on *R*. (2) Below on *R*. the shepherds approaching the Holy Family, the entry to the manger with Joseph's bundle and water-bottle hung up outside, and, behind Joseph, the ox and ass in a stall.

(3) On *L.* a defile, down which proceed the three kings and their followers in three companies. The first king has alighted from his horse and is having his boots drawn off by an attendant. (4) In *C.* the Virgin approaching with Joseph who leads an ass over which a bundle is thrown. In distance blue hills with buildings. It will be seen that this picture is not lacking in incident, and that Amico Aspertini did his best to win his patron's approval. Every detail is carefully thought out and finely executed.

The border is even more elaborate, though less pleasing than the picture. In the lower portion there is a colonnade with altars and various figures, nude and draped. The rest of the composition, which is in sober tints and gold on a black ground, consists of an assemblage of all the stock-in-trade of renaissance and classical ornament in the manner of some Pompeian frescoes—trophies of every kind arranged symmetrically, as well as birds, beasts and monsters. On a tablet half way down the inner border the artist has signed his name in gold *AMICVS BONONIENSIS (sic)*.

14. f. 16. *Matins of the Virgin*. In initial D, 2½ in. high, the infant Christ lies naked on a black cloth spread over a marble table. An angel supports its head and looks up at the Virgin who stands in an attitude of adoration behind the table. A green curtain is looped behind her head. Through a window on *L.* is seen a tree, nearly bare, and a castellated building.

In the lower part of the border, which is much gayer than Aspertini's too laboured and sombre border opposite, is the shield of Bonaparte Gislieri described above, with a half-length figure of a prophet on a circular gold plaque on either side. The prophet on the right wears a turban. They point upwards to the Virgin and Child. The plaques rest on a black background which is confined to the lower and upper parts of the border, the background of the side-pieces being blue, red and green, dotted, like the black, with gold. In the upper strip there is a small plaque containing an agnus dei resting on a red book. In the outer strip is another plaque in which is the half-length figure of a youthful saint holding a spear. The main decoration of the border consists of symmetrical renaissance standards with jewels and cameos introduced.

15. f. 23. *Psalms to be said on Tuesdays and Fridays: Eructavit*. A youthful long-haired saint, gaily attired and holding the hilt of a sword. Floral border with peacock etc. on a black ground.

16. f. 27 b. *Psalms to be said on Wednesdays and Saturdays: Cantate*. St Catherine of Alexandria holding a book and in her left hand a rod on which is a wheel. Floral half-border on a plain ground.

17. f. 36. *Lauds*. St Catherine of Siena in Dominican habit, holding a heart and a lily. Half-border as in no. 16.

18. f. 48. *Prime*. St John the Baptist. He holds a gold cross. Half-border as in no. 16.

19. f. 52. *Tierce*. St Francis showing the stigmata. Same half-border.

20. f. 55 b. *Sext*. St Peter with open book. Same half-border.

21. f. 58 b. *None*. St Jerome as Cardinal with open book and gold cross. Similar half-border.

22. f. 62. *Vespers*. St Clare in Franciscan habit and black veil, holding a monstrance. Similar half-border.

23. f. 69. *Compline*. St Barbara holding a tower. Similar half-border.

24. f. 74 b. Full-page picture of the Annunciation. The courtyard of a palace, with a portico on *R.* supported by two rich columns with gilded capitals and a double cornice enclosing a coloured frieze in which a plaque of a girl is prominent. Above the

cornice are walls with windows under a loggia. The Virgin kneels at a desk under the portico, which has a black and white squared pavement, and turns towards Gabriel who is sandalled and bends forward on one knee from *L.* with right hand raised. He is richly clad but wingless. In his left hand is a branch of lilies. His long curly hair is uncovered. Behind Gabriel there is an arch of rich and various marbles over which is the Ghislieri shield supported by two tritons. Through the arch are seen buildings which suggest Bavaria rather than Italy, and a well with a structure for raising the bucket by means of a counterpoise. This is an extremely bright and beautiful picture.

In the lower part of the border, which like all subsequent borders except that of no. 31 consists mainly of flowers and rather night-marish bird-monsters on a flat gold ground, is a hart lodged on a green hillside.

25. f. 75. *Matins of the Virgin from Advent to Christmas.* The Virgin, whose blue mantle, as in the last and next picture, is lined with green, stands behind a balustrade, on which she supports the swaddled Child, holding a blue flower in her right hand.

26. f. 101. *Mass of the Virgin.* Half-length figure of the Virgin with hands joined in prayer. She wears a wimple but is otherwise clad, as in the last two pictures, in red with a blue mantle lined with green.

27. f. 104*b*. Full-page picture of David sitting in a green meadow with knees crossed and playing a dulcimer with upturned eyes. A voluminous lake-coloured mantle covers a blue robe with full sleeves. In the background trees, rocks, buildings, a winding river and blue hills.

28. f. 105. *Penitential Psalms.* David, old and grey, in a light blue girded robe with lake turned down collar and fur at the wrists over a green tunic, bends on one knee and looks upwards with hands outstretched.

29. f. 127*b*. Full-page picture of St Jerome, who kneels, naked to the waist, and strikes his breast with a stone while he appeals to a roughly made crucifix on *R.* to the base of which his Cardinal's hat is attached. He is on a grassy island or promontory from which rises a rocky archway. Beyond this is water with boats, cliffs and an island on which are castellated buildings, a scene recalling the Italian lakes. In the foreground on *L.* the saint's lion walks in the blue water.

30. f. 128. *Hours of the Cross.* St Mary Magdalene clings with tearful face to a Cross planted in a green meadow.

31. f. 132*b*. Full-page picture of St Sebastian by Pietro Perugino. The saint stands raised about five feet from the ground on the stumps of the branches of a tree from which all branches have been lopped and to which his arms are bound behind his back. His feet are crossed, and his face is turned to *R.* He has a mauve loin-cloth which flutters in the wind. Two archers approach the tree, one on either side, and draw their bows to shoot. Each has a quiver of arrows attached to his waist. The left-hand figure wears a blue doublet and a light blue sash over tight-fitting pink hose. His head is covered with a pink cap and he turns towards the spectator. His companion, who is bare-headed and slightly bearded, shows his back. His red coat has the sleeves rolled up. He wears yellow boots and a sash of the same colour over tight blue hose. Above, two characteristic angels bearing palm-branches fly from *R.* and *L.* and place a halo on Sebastian's head.

This scene takes place in a green landscape with water and blue hills in the distance. The border consists of four narrow panels of symmetrical renaissance patterns resembling beaten metal, in gold on a pink ground with jewelled corners and centre-pieces. Just above the lower section of the border is written in gold PETRVS • PRVSINVS • PINXIT.

In the two somewhat similar compositions by Perugino at Panicale and Perugia (the latter dated 1518) the saint is bound to a pillar and stands pierced with arrows on an altar in a paved courtyard or loggia with an architectural background. In the Panicale fresco there are four archers, in the other only two. In both paintings there are angels above, very much in the manner of those in this book. In the Borghese Palace at Rome there is a third picture of St Sebastian by Perugino. He stands pierced with arrows and bound to a pillar in a paved loggia, but his assailants are not seen. The subject was a favourite one in Italy at this period, Sebastian being the protector against the plague. It has no connexion in this book with the section which it introduces.

32. f. 133. *Hours of the Holy Ghost*. Pentecost. The heads and haloes of several Apostles, with the Virgin in the foreground, her finger-tips joined. The Dove flies down from clouds above and tongues of gold fire descend on those present.

The condition of this wonderful book is exceedingly good.

S. C. C.

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XCIV. SARUM MISSAL (Sherbrooke family).

Purchased at the sale of part of the library of the late William Morris at Sotheby's, Dec. 5-10, 1898, lot 903.

Vellum, $14\frac{1}{2} \times 9\frac{1}{2}$ in., ff. 343, including f. 225 on paper, 2 columns of 33 l. (in the Canon 19 l.). Cent. xiv (c. 1310). f. 2 *nobis domine*.

Binding. Modern vellum with green silk ties, lettered MISSALE ENGLISH, c. 1320.

Contents :

Proper of the Season	f. 1
Feast of Dedication (the last part of this from the 2nd line of f. 224 is of the 15th century)	223
<i>Gloria in excelsis, Credo</i> (15th c. addition on paper)	225
Ordinary of the Mass: Prefaces	226
Canon	230
Proper of Saints	238
Common of Saints	291
Votive masses	323
Deficiencies in text supplied (14th century)	355

Collation: 1¹² (lacks 4-9) 2¹²-6¹² 7¹² (lacks 1) 8¹²-18¹² 19¹² (lacks 7) 20⁴, a paper leaf, a leaf, 21¹⁰ (lacks 4) 22⁴ (lacks 2, 3) 23¹² (lacks 4) 24¹² (lacks 5) 25¹² (lacks 9) 26¹² (lacks 8) 27¹² (lacks 2, 3) 28¹² 29¹² (lacks 11, 12) 30¹² 31¹² (lacks 3, 8) 32¹² (lacks 4, 5, 12). The missing leaves should follow ff. 3 (six leaves), 66, 215, 229, 236 (2 leaves), 240, 252, 267, 277, 282 (2 leaves), 313 (2 leaves), 327, 331, 338 (2 leaves), 343.

Very few Sarum missals of so early a date have survived. The fine missal of Henry of Chichester (1228-1256) at the Rylands Library is the earliest decorated English missal that I have seen. This comes next, the third being a very rich missal in the East Anglian style of c. 1320, formerly in William Morris's collection and now in that of Mr Pierpont Morgan.

The decoration suggests an East Anglian origin for this book also, but the Kalendar is unfortunately missing and there is nothing in the Proprium Sanctorum that gives a clue to the church or county for which it was written. The usual Sarum offices occur, including (f. 280) one with the rubric, *In festo reliquiarum secundum usum Sarum officium*. The last quire, which is a few years later than the body of the book, has the rubric *Hic secuntur Secreta Postcommuniones et misse de sanctis: misse communes cum orationibus generalibus et orationes pro mortuis que supra deficiunt*. These added offices include those of Hilary, Prejectus, Batildis, Deposition of St Richard (April 3), Translation of St Edmund Archbishop (June 9), Translation of St Richard (June 16), Swithin, Agapitus, Nichomedes, Magnus, Cuthburga (Aug. 31), Gorgonius, Prothus and Iacintus, Melorus (Oct. 1), Translation of St Edward the Confessor (Oct. 13), All Souls, Hugh and Anianus (Nov. 17). All these appear regularly in Sarum books. The text contains a good many corrections and there are marginal notes *non Sarum* on ff. 28, 28 *b*, 29, 34, 34 *b*, 43, 46, 47 *b*, 48, 51, 240 &c., from which it would appear that there was once another quire of additions at the beginning of the volume. The offices of St Chad (Mar. 2), St David (Mar. 1), St John of Beverley (May 7), the Translation of St Etheldreda (Oct. 17), St Frideswide (Oct. 19) and St Wenefrid (Nov. 2) are added by a fifteenth century hand on the margins of ff. 250 *b*, 251, 255, 284, 284 *b*, 287. f. 236 at the end of the Canon is a little later than the main text.

Provenance. On ff. 9 and 37 the name Thomas Sherbrooke is written in a hand of the second half of the sixteenth century. The volume would appear to have remained long in the possession of this family as it contains the nineteenth century book-plate of Henry Sherbrooke, Esq., Oxton. William Morris bought it from Quaritch, and it was then in a poor calf binding. The margins have fortunately never been reduced. A foliation of the fifteenth century in the lower corner of each leaf is useful in determining what leaves have since been removed.

Writing. This is very stately in the Canon, and beautiful throughout. The portions that would occur separately in a Gradual have musical notation.

Decorative Initials. These are very numerous in gold and

colour, with fillings of foliage and characteristic branches extending up and down the margins. The leaves are red or green, and are either ivy or a simple pear-shaped leaf. Red or white daisies occur occasionally. On the first page there is a border of a simple kind with a green parrot and other birds, a tiger moth, and a hound pursuing a hare. The execution of all the decorative work is admirable. It somewhat resembles that in a folio Sarum Horae (taken from a Psalter) Dd. 8. 2 at the University Library, Cambridge.

Historiated initials. There are sixteen of these, the largest being a little more than two inches high. The style of the figure drawing is very good and recalls that of Queen Mary's Psalter and a Horae Dd. 4. 17 at the Cambridge University Library. The backgrounds are of dotted gold. Two initials (ff. 274 and 296) have been cut out, and one or two others have suffered from usage, but the majority are in good condition.

The subjects are as follows:

1. f. 1. Initial P to rubric. Two surpliced clerks standing before a lectern on which is an open book.
2. f. 1. *Ad te levavi.* A priest in eucharistic vestments kneeling before an altar on R. and lifting up his soul, figured as a child with its hands joined in prayer. Above, the Deity looks down from clouds on L.
3. f. 13. *Puer natus est.* The Virgin asleep on a couch under a red coverlet. Head to L. resting on bent right arm. In background the Child in raised crib; ox and ass behind it. Joseph seated asleep on R.
4. f. 144 b. *Resurrexi.* Christ steps from a tomb of green marble holding a green cross with banner attached. On L. an angel kneels in adoration. In foreground two sleeping soldiers in sleeveless surcoats over banded mail.
5. f. 164. *Uiri Galilei.* The Ascension. The Virgin in foreground with four Apostles on either side, including Peter and John. The feet of Christ, showing the wounds, are disappearing in clouds.
6. f. 169 b. *Spiritus domini replevit.* Pentecost. The Virgin sits in foreground with Apostles on either side. The nimbed Dove descends and red lines attach it to the heads of those present.
7. f. 229 b. *Per omnia secula seculorum.* A priest in blue dalmatic and red chasuble washing his hands over which a clerk on L. in alb and tunic pours water into a basin which he holds. On R. a green marble altar with striped frontal and veiled chalice.
8. f. 229 b. *Uere dignum.* A head of Christ.
9. f. 230. *Te igitur.* Abraham raises his sword to slay Isaac who kneels on a faggot on R. Angel appears from clouds on L. and points to a ram beside the faggot.
10. f. 233 b. *Per omnia secula seculorum.* A priest vested as in no. 7 stands with hands raised and extended before a similar altar with chalice. Behind him on L. a deacon in blue dalmatic holds up with both hands a green flabellum.

11. f. 233 *b*. *Pater noster*. Head of Christ like no. 8.
12. f. 238. *Dominus secus mare*. St Andrew fastened by cords to a saltire cross.
13. f. 244 *b*. *Per omnia secula seculorum*. A head of a saint.
14. f. 246. *Suscepimus*. The Presentation in the Temple. Simeon nimbed stands behind an altar on *R*. and takes the Child from the Virgin, who is followed on *L*. by a nimbed maid with doves.
15. f. 291. *In vigilia unius apostoli*. *Ego autem*. An Apostle holding a palm in his right hand.
16. f. 334 *b*. *Exorzizo te creatura salis*. Two priests in surplices, one blessing salt or water in a portable vat, the other holding a sprinkler.

S. C. C.



